

**STUDY OF CHARAKA'S CONCEPT OF *BUDDHI*  
WITH SPECIAL EMPHASIS ON *BUDDHI*  
*PAREEKSHA***

**Thesis submitted to**

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**Doctor of Philosophy**

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**(VIDYA VACHASPATI)**

**In**

**Ayurveda**

**By**

**Vaidya Girish Shyamarao Sarade**

**Under the guidance of**

**Vaidya Ramesh M. Nanal**

**A.V.P., Brihatrayi Ratna**

**Late Vaidya P.G. Nanal Dept. Of Ayurveda**

**June 2014**

## CERTIFICATE

This is to certify that the thesis entitled “**The study of Charaka’s Buddhi concept with special emphasis on Buddhi pareeksha**” which is being submitted herewith for the award of the Degree of Vidyavachaspati (Ph.D.) in Late Vaidya P.G. Nanal Dept. Of Ayurveda of Tilak Maharashtra Vidyapeeth, Pune is the result of original research work completed by Vaidya Girish S. Sarade under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis for the award of any Degree or similar title of this or any other University or examining body upon him.

Vaidya Ramesh M.  
Nanal

A.V.P., Brihatrayi Ratna

Place – Mumbai

Date –

## DECLARATION

I hereby declare that the thesis entitled '**The study of *Charaka's Buddhi* concept with special emphasis on *Buddhi pareeksha***' completed and written by me has not previously been formed as the basis for the award of any degree or other similar title upon me of this or any other Vidyapeeth or examining body.

Vaidya Girish S. Sarade

Research Student

Place – Pune

Date --



## GLOSSARY

1. **Buddhi** : critically analysing and decision making strength
2. **Buddhi attribute** : silent i.e. inactive phase of buddhi,
3. **Buddhi performance**: active phase of buddhi
4. **Kshanika buddhi**: momentary reflex of decision making
5. **Nischayatmika buddhi**: decision making strength
6. **Vyavasayatmika buddhi**: determining and excuting strength; post decision
7. **Mano buddhi**: strength that makes the decision through mind
8. **Indriya buddhi**: decision making strength that arrives at *Indriya* place
9. **Uhana**: critical analysis and logical interpretations
10. **Knowledge process**: the way and steps of understanding perceived things
11. **Pragya**: correct analysis and correct decision making
12. **Sama buddhi**: balanced analysis and proper decision making
13. **Vishama buddhi**: imbalanced analysis, improper decision or execution
14. **Manda buddhi**: slow or dull or tardy performance of buddhi
15. **Medha**: strength that perceives and restores the Knowledge
16. **Dharana**: strength that restores the knowledge
17. **Smriti**: strength that recalls the knowledge
18. **Dhriti**: the mind controlling strength
19. **Atman**: the universal Soul capsulised by mind and sited in body
20. **Indriya**: senses those perceive knowledge
21. **Daiva**: the resultant of Karmas have been done in past life
22. **Kalapratipatti**: timely approach in thinking or decision making
23. **Siddhi**: priority base and success oriented decision making
24. **Keerti**: verble approach in delivery of the decision during execution
25. **Kshama**: hurtles delivery of the decision during execution
26. **Daya**: delivery of the decision in understandable mode

## ABBREVIATION

Ch. su. / च. सू. = *Charaka Sootrasthana*

Ch. sh. / च. शा. = *Charaka Sharirasthana*

Ch. ni. / च. नि. = *Charaka Nidanasthana*

Ch. chi. / च. चि. = *Charaka Chikitsasthana*

Ch. vi. / च. वि. = *Charaka Vimanasthana*

Ch.si. / च. सि. = *Charaka Siddhi sthana*

Ch. in. / च. इं. = *Charaka Indriya sthana*

Su. su. / सु. सू. = *Sushruta Sootrasthana*

Su. sh. / सु. शा. = *Sushruta Sharirasthana*

Su. v. / सु. वि. = *Sushruta Vimanasthana*

Su. u. / सु. उ. = *Sushruta Utaratantra*

A. H.su./ अ. हू. सू. = *Astanga Hridayama Sootrasthana*

A. H.ni./ अ. हू. नि. = *Astanga Hridayama Nidanasthana*

Gang. / गं. = *Ganagadhara*

Chakra. / चक्र. = *Chakrapanai*

**TBS** = Total Buddhi Score

**SS Samavaya**= *Samyukta Samaveta Samavaya*

**IPS** = *Indriya Pranavaha Srotus*

**RSS** = *Rasa Sangyavaha Srotus*



# The study of Charaka's Buddhi concept with special emphasis on Buddhi pareeksha

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## Chapter 1 INTRODUCTION

Buddhi is the base of day to day life activities. It is the foundational base of knowledge. It gives mode of learning which is applicable to all knowledge systems. The different aspects of mind can be assessed only through the buddhi performance. Hence there is a need of assessment of buddhi performance for understanding judgement of human mind.

*Ayurveda* mentions imbalanced buddhi performance as the origin of all diseases. The ultimate health solution is the balanced and optimum buddhi performance. As a student of *Ayurveda*, this subject attracted me for doctorate studies.

The globalisation in 21<sup>th</sup> century has dissolved the geographical borders and provided huge scope to prove one's buddhi strength in the field of knowledge. 'Intelligence related to knowledge' was the only password at the end of 20<sup>th</sup> century. Information and communication technology has facilitated or focused on this intelligence by providing the huge data of worldwide knowledge.

On the other side, globalization made the world competitive and materialistic. It has pulled the world towards mental stress, insecurity, and deprivation in buddhi performance. The materialistic approach has frozen emotions due to lack of time. The intelligent people are not getting trained in handling and caring the emotions hence are getting trapped into the emotional crisis. Many new theories, therapies, and trainings are proposed day by day for management of emotional stress and also to utilise the buddhi at its maximum level. This picture is evident from corporate level to primary school students.

In the field of conventional psychology a huge amount of work has been done. The research is ongoing from philosophers like Francis Galton, Alfred Binet (1905), Gardner (1985) to Guilford (20<sup>th</sup> century). They have accepted gradually the theory of multiple intelligences and the role of right way than the rightness in intelligence and many other things. The keyword '**knowledge based intelligence**' is now moved to '**emotional intelligence**' and still in a mode to progress towards '**spiritual intelligence**'. Many theories are getting insufficient or outdated thus the field is still in search of real, stable, and wholesome theory about buddhi.

At the same time due to lack in treating current health problems; the time tested existence of *Ayurveda* has attracted the world towards it. The world is hoping to bring stable and



holistically founded theories into the practice. *Ayurveda* is known as the oldest health science; which has accepted and discussed the buddhi performance from the conception up to old age. It has not only discussed the concept but has utilised the same.

There is a need to highlight *Ayurvedic* point of view in following dimensions:

**Concept:** There is no single chapter or specific conceptual work done; which can provide the *Ayurvedic* perspectives about buddhi. There is need of this type of work in *Ayurveda* to present it in detail and concepts like origin, types, mode of action, assessment etc. need to be discussed in data.

There are different Indigenous texts discussing buddhi and its performance, especially *Patanjali Yoga*, *Upanishad*, *Bhagavad Gita*, *Dasabodha*, *Gautama sootra* etc. Most of the texts have mentioned buddhi at the level of mind alone. Being as the health science *Ayurvedic* concept is holistic and practical it considers mind within the body so has an importance in this field.

**Clearing misconcepts:** The grey areas, confusions, or misunderstandings about buddhi exists between concept and practice these need clarity. The questions like whether buddhi derives from their parents? Can it be promoted by specific food? should be answered.

**Assessment tools /mapping:** Assessment and analysis of buddhi owns a big fraction of its study. Assessment is concerned with preschool, school, and promotional levels of career and profession. Type of assessment directs the method of education and dimensions of buddhi development.

There are differences of opinion about need and methods of assessment, also about their relevance. There is a lot of research and changing views in this field.

The questions naturally emerge: Were models designed for assessment during *Charaka's* time? Are they mentioned in the classical text of *Charaka*? Or are there some directives to model the concept for assessment? Hence it is necessary that researchers in *Ayurveda* should put forth views on this subject.

**Culture:** Spirituality, religious traditions, *Dharma*, *Yoga*, fine arts, music, astrology etc. philosophies and cultures have a great role in development of life and maintenance of health. These fields affect development and state of buddhi.

**Business:** There is a need to clear *Ayurvedic* views about Buddhi promoting diet and herbs as there is a big commercial market of selling buddhi promoting medicines with attractive claims. *Garbhasamskara* i.e. intrauterine buddhi training is also a big word in market. It is very important to put the science and its approach to standardize the methodology. It will help to avoid personal bias, its misuse and will help assessing efficacy of these interventions to promote buddhi.

The study on this topic reveals the importance especially in the following contexts and professions:

**Educational strategists** – especially in the field of educational research, in the field of child education for development of buddhi or career etc; or to design the structure of examination, to assess the subject through different dimensions.

**Psychologist and counsellors** - for buddhi assessment, level of decisiveness, area of performance, to overcome the limitations in counselling and to take advantage of scopes for maximum utilisation of natural range of buddhi or in solving the situation.

**Health counsellors:** Designing the ratio of personal, social, and spiritual part in life for wholesome progress of mind, buddhi, and health and also for correcting the axis of buddhi performance.

**Human resource and development:** selecting different individuals as faculty/ teachers for different posts i.e. for different styles of works delivery in corporate or organisational field for varied jobs.

**Marketing strategists:** it helps to understand the mode of buddhi performance in general, in focused way or to advertise any product to masses or to target population.

Considering the above importance, application and the usefulness of the subject it has been chosen for this study. We are aware about complexity involved in the subject and the differences of opinions, terminologies and many variables which make this subject challenging.

*Charaka* was the great physician and had a contribution in foundation of *Ayurveda* conceptually and practically. His holistic approach for body mind medicine deserves his authority in the field of buddhi. Hence we have preferred or limited the research to follow the guidelines of *Charaka* with his commentators for this study.

We hope these efforts to elaborate the subject by interpreting the references will be definitely a step to serve Ayurvedic science. This will bring it in practice for common people. This will also highlight conceptual clarity and practical approach of *Aacharya* in the field of buddhi, which is mentioned thousands of years ago.



## Chapter 2: AIM AND OBJECTIVES

### **Aim:**

To study *Charaka's* concept of Buddhi with special reference to its assessment

### **Objectives:**

1. To conceptually study *buddhi* from *Charaka* along with his commentators' view
2. To study the performance in normal and abnormal (pathological) states in the perspective of *Hetu, Lakshana* and *Aushadha*
3. To develop a clinical method for assessment of Buddhi
4. To design and test suitable model for an observational clinical study based on the different models from *Charaka*

These are the objectives of the study and the work is based on it.



## Chapter 3: MATERIALS AND METHODS

### Materials:

We studied the concept and method of assessment from following sources. *Ayurvedic* classical texts referred with their commentators

#### *Ayurvedic* classical texts:

*Charaka Samhita, Sushruta Samhita,*

*Astanga Hridayam, Astanga Sangraha, Bhava prakasha*

#### Different dictionaries:

*Amarakosha, Vachaspatyam, Shabdakalpadruma,*

*Ayurvedeeya Shabdakosha, Ayurveda Triskanda Kosha (TMV),*

Apte and Monier William *Sanskrit* English dictionary

#### Commentators –

##### Commentaries on *Charaka*:

*Ayurveda deepika teeka* of Chakrapani,

*Jalpakaalpataru teeka* of Gangadhara

##### Commentaries on *Astanga Hridayam*:

*Ayurveda Rasayana teeka* of Hemadri,

*Sarvangasundar teeka* of Arunadatta

##### Commentaries on *Sushruta*

*Nibandhasangraha teeka* of Dalhana

**Other Ayurveda texts:** *Nirukta, Tarka Sangraha, Charucharya*

## Methods:

The work involved mainly three components: conceptual study, study of *Triskandha* (*hetu*, *linga*, *aushadh*) of Buddhi and clinical.

### 1. Conceptual study

#### A. Review of literature

##### a. From *Charaka Samhita* and its commentaries

The literature was reviewed from *Charaka Samhita* by reading the original text supported by commentaries by *Chakradatta* and *Gangadhara*. The references were scattered over the text under different chapters. Thus the efforts were taken to collect the maximum references from *Charaka Samhita* according to the topics.

##### b. From different dictionaries

Various references, meanings about buddhi and other allied terminologies like *Pragya*, *Smriti*, *Dhriti*, *Dharana*, and *Pratibha* were collected from different dictionaries mentioned above.

English dictionary meanings were collected and used to clear different shades and to get different dimensions of some terms like *Kalapratiipatti*, *Manda* performance and *Manda Buddhi*.

##### c. Earlier work done by scholars in different Universities

The literature review of work on buddhi was limited to studies by various scholars and *Ayurveda* in biomedical database mainly from [www.pubmed.com](http://www.pubmed.com) and [www.dharaonline.com](http://www.dharaonline.com)<sup>1,2</sup>.



## B. Understanding the concept

The study involved the following,

**a. Padarthavigyana aspect:** The term buddhi was understood through *Dravya*, *Guna*, and *Karma* also through six *Sannikarsha*. The process of *Sannikarsha*, different stages and domains and modes of *Sannikarsha* in relation with buddhi was studied.

**b. The study of core concept:** When we had decided to work on this topic there was no reference available to set a basic standard for such a study work; which would give the baseline view. *Charaka's Sootrasthana* 1 and 8 and *Sharira* 1 were the baseline directives for understanding the concept.

The buddhi related terminologies (*Pragya*, *Medha*, *Dharana*, *Smriti* etc.) were studied at the beginning to understand their functions with functional specificity and to differentiate the function of buddhi precisely.

The concept of buddhi has been mentioned in one *shloka* by *Charaka*; where he has defined it as *Nischayatmika*. Although the definition was pinpoint and in small words but it was not enough to explain all the aspects of buddhi.

The concept buddhi was opened out under different titles and subtitles by approaching it with different dimensional questions. All collected references were sorted and classified accordingly. The explanation of commenters was also referred to understand *Charaka's* approach. The interpretation was done to explain his views by linking them or coordinating them properly. It was easier whenever the approaches were same. We found little differences at some dimensions in *Charaka's* and his commenter's views. We have tried to rule out the confusion by understanding their different approaches through references.

The different buddhi types from different places were listed, classified and organised properly in the mode of performance. Some of them were from *Charaka* and some from *Teekakara*. Their inter relationship was studied to understand their applied role in day to day buddhi performances.

The relationship of *Dosha* etc. with buddhi performance was studied to understand it at executioner level. The reflection of *Sharir Prakriti* or *Manasa Prakriti* in buddhi performance was studied.

The relation of buddhi and knowledge was resolved. Different references explaining the knowledge system were organised properly to understand the executed buddhi performance of a person; with its pros and cons.

The normal (*Sama*) and abnormal (*Vishama*) buddhi performance of buddhi performance was understood by interpreting the references. The concept of *Sama buddhi* by definition and by execution was derived with the help of basic concept. The definition and explanation of proper buddhi performance was made more wholesome and practical by adopting the concept of *Medha* along with *Dhriti*, *Smriti*, and *Dhi*.

Thus the concept of buddhi and its performance in living person was derived holistically and multidimensionally.

### **C. Triskandhatmaka study**

The study of normal buddhi (*Sama*) performance was done in detail by collecting, listing, inferring, and understanding the references at different levels and dimensions of buddhi performance. Thus

- a. Various influencing and causative factors i.e. etiological factors (*Hetu*).
- b. The signs of the proper performance (*lingam*) were listed and understood
- c. The protocol for maintaining properness (*Aushadha*) of buddhi was derived with the help of various references. The references collected are of dietary supplements, rules and regime; influencing directly buddhi performance or allied performances like *Medha*, *Indriya*, mind, *Smriti* and at behavioural, psychological, or psycho spiritual level.

In the same way the improper (*Vishama*) buddhi performance was studied.

On the basis of the different levels of buddhi concept derived above i.e. *Kshanika Indriya*, *Nischayatmika Indriya*, *Nischayatmika Mano*, *Vyavasayatmika Mano* etc.

Organising all terminologies explaining improper performance of buddhi in different shades quoted in *Charaka* directly or indirectly.

Organising all terminologies explaining improper performance of *Dhriti and Smriti*

Interpreting buddhi performance with *Dosha Bheda* and assuming related improperness.

Thus possible symptoms (*lingam*) were listed and the different shades of their execution were mentioned for application. The list of causative factors and influencing factors of improper buddhi (*Hetu*) was made with the help of direct or indirect references.

The improper buddhi performance is commonly expressed as *Manda Buddhi*. It was studied as per dictionary to understand its dimensions. The concept of buddhi performance studied in the thesis was interpreted with these dimensions. The range of *Manda buddhi* performance at different levels was derived. The *Manda* performance was classified in different grades to understand the level of improperness.

The strategy of treatment modules (*Aushadha*) was designed for every grade. The efforts were made to list the different herbs, minerals, gems and the medicinal combinations quoted effective on the buddhi or allied factors. The strategy to use different *Panchakarma* treatments was designed by referring to the guidelines from the treatment of *Buddhi Bhramsha* i.e. *Unmada* in *Charaka*. The other non drug treatments (like *Vihara chikitsa*) were also listed from different references.

The study was done in the direction of assessment of buddhi performance with the help of reference from *Charaka* and guidelines under different titles scattered in the text. Different questionnaires for assessment of different aspects of buddhi were investigated and invented with the help of direct references from *Charaka*. The efforts were made to present their models.

## 2. Clinical work

The work involved design and application of model suitable for an observational clinical study based on *Charaka's* concept.

### Study design

The theme behind this research is to study Buddhi concept of *Charaka* and its practical implementation in the community (students of standard 2 and 3). We have adopted 'Descriptive cross-sectional study design' in order to study the Buddhi score of a student population (n=1028). This was an observational study design where we have approached a descriptive epidemiology approach.

This is a cross sectional study aiming at collection of data from a cross-section of the population. This is a descriptive study that assesses distribution of intelligence of a students' group along with documentation of demographic variables, nutritional status, fitness etc

### A. Questionnaire Development

The detail study was done to find out the merits and demerits of each questionnaire. The comparative study was done to analyse and define the specificity, dimensions, and range of functions of each questionnaire.

The variables based on the conceptual study and related to *Indriya buddhi* were selected in the questionnaire for assessment; so that the indirect mode of interaction and 'Aham' would be minimal. Some of the dimensions from questionnaire B were incorporated and illustrated with the help of **different domains of interaction** like *Para; Apra and Parimana* etc. in designing the questionnaire. It was planned to rule out the better axis of interaction in buddhi performance assessment.

The optional answers were provided to nullify the role of memory and to get maximum possible analytical performance in assessment.

Although the questionnaire was designed considering assessment of all *Indriya*; the assessment of visual component was emphasised. The visual objects were provided through answer paper and electronic screen. Some activity based assessments (those fulfilling the above conditions) were also included to increase the interest and involvement of participants. It helped to avoid monotonous structure of conducting assessment.

All the components of the questionnaire considered for age group from 7 to 9 years (II and III standard students). It was facilitated in *Marathi* and English languages for the students from respective medium of teaching.

Along with the questionnaire another sheet was designed to fill up the information of students.

### B. Feasibility study

The feasibility study was done with **272 students** of different socioeconomic classes and of both medium of education. It is to assess the convenience and feasibility in execution of the tool.

This study helped further in final assessment to understand average duration, possible errors in data collection and also helped in organisation of assessment project. Considering the feasibility study; the efforts were made to do some strategic changes in objectives and in technique of execution. It was decided to explain the questions before to start the assessment in a purpose to avoid the erroneous response due to lack in understanding the question. Hence the correct or the incorrect answer represents either presence of or lack of decision power only.

It was decided to conduct the assessment by preparing two groups after this feasibility test to compact the duration and to maintain the tempo of students. The assessments other than visual were deducted to avoid errors of understanding the activity and avoid the loss of focus and loss of the interest to attempt due to long duration. It was decided to do a trail of assessment of other senses only in 10% students for the sake of testing thoroughness of methodology.

The organisation of rapid answer mode was changed from presenting through Laptop to LCD projector to avoid improper perception and interaction between students due to seating arrangement.

Thus after the feasibility study the method of conduction and assessment based on only visual object has been finalised.

## **C. Final clinical study**

### **i. Preparation:**

**i.a. Permissions:** We approached Maharashtra Education Society, the well known educational institution in Pune for permission to conduct the clinical study. The institute has *Marathi* and English medium schools; where in the students from all types of socioeconomic groups were available.

We visited the principals of both the schools. Assessment was explained and their permission was taken to conduct the assessment with their students. The requirements for assessment like LCD projector; two class rooms and tables were intimated to them in advance for smooth conduction of study.

**i.b. Tool of assessment:** The questionnaire was structured (especially with all diagrams) with the help of professional researcher according to research need to avoid perception error. 1000

copies were printed and pre-arranged for the assessment conduction. The proper and suitable pictures were selected and well organised in power point presentation to conduct rapid answer round with students smoothly. Two sets of game activity were kept ready.

**i.c. Team for assessment :** A team of two *Ayurvedic* doctors, two adults having an experience of handling children and two graduates were trained to conduct the assessment. The class teacher of respective class also supported us.

**i.d. Place of conduction of assessment:** The assessment was conducted in the school campus. The answering the sheet and rapid fire part were conducted in halls using LCD projector. The games and interview were conducted personally on the table.

**i.e. Time of assessment:** the assessment was conducted at school timings during February and March 2013.

**i.f. Children undergoing the assessment:** The students from either gender, from *Marathi* and English medium, and from all socioeconomic groups were selected irrespective of caste, religion, and mother tongue. The students included in the assessment were of II and III standard as they are grown enough to understand the questions based on direct mode of interaction and can write the paper. The age above 9 yr. need the questions of indirect mode of interaction in higher ratio and the children below 7 year age are unable to think and attend the questions; generally

No to blind or mentally retarded children were found in these schools. The students using spectacles were marked as such on their papers.

### **The method of conducting the assessment:**

#### **Step- I** (fulfilling the objectives in the given form)

30 to 40 students were arranged in a hall with enough distance to avoid the interaction. The students were provided answer sheets coded with specific number and asked to fulfil objectives in the given form. The form is attached as appendix 1. (Name, parent's profession or job, the grade achieved in the past year, height and weight data was provided by their class teacher.)

#### **Step- II** (informing and solving the questions)

Students were asked to close their eyes and chant *Omkara* for three times to make them attentive and focused for assessment.

The students were well informed about the meaning of questions and their task to do. The timer was started and 25 minutes were allotted to solve the questions.

### **Step-III** (*Dharana* and rapid fire)

The students were again informed and made aware about the style and timing of rapid answering round and were asked to write their answers on the answer sheet and not to chat in between.

The pictures were flashed on LCD screen for some seconds and asked them to write their answer within some seconds.

Students were asked to mark the answer sheet paper before submission, to know whether they had faced this type of questions in the past or not.

### **Step- IV** (games and expert's review)

The students were well informed about the two types of games before the assessment.

They were called one by one to play the games within the allotted time. The experts were instructed to observe and note down the enthusiasm of each student during his/ her attempt to play in the code 1, 2, 3.

*Ayurvedic* experts were asked to observe and communicate with students by different questions and to try to assess his/her *Prakriti* if possible or at least the dominant component of *Dosha*. They were told not to mention the *Prakriti* in case the dominant *Dosha* component was not clear to them. *Ayurvedic* experts were asked to code the frequency of falling ill of each student and also to code the lustur or palor of their face.

At the end the class teachers were requested to code their general assessment about that student for a year with him/her in given format.

The pilot assessment was conducted in **272 students** and the final assessment was conducted in **756 students** and thus the total assessment with **1028 students** was done successfully.

#### **D. Data management:**

The data of the **final assessment were entered** in Microsoft excel 2007 for statistical analysis. Statistical software Minitab version 16 was used for data analysis.

#### **E. Data analysis:**

An approach of analysis using **Descriptive statistics** and statistical tests is as under:

**Descriptive statistics:** Data in the tables were described using frequency distribution and cross tables

Descriptive statistics for relevant variables was expressed as mean, standard deviation, standard error, range, and median

#### **Logical categorization to illustrate *Paradi Guna***

The captured data was grouped based on Paradi Guna concepts (as discussed in further chapters).

- *Dharana* – Question no 10 (picture sequence)
- *Para-Apara* – Question no 1, 2, 3, (finding similarity), 7 (finding differences)
- *Sankhya +Dharana* – Question no 9 (conditional additions)
- *Parimana* – Question no 5 (matching shapes of various sizes)
- *Prithaktva* – Question no 8 (finding mistakes/lacunae)
- *Krama Samyoga* – Question no 4 (predicting sequence)
- *Vibhaga + Krama Samyoga* – Question no 6 (puzzle arrangement)
- *Abhyasa* – Categorization based on earlier experience
- *Yukti* – Rapid questions, Total Buddhi Score (based on cumulative scores)
- *Sanskara* – Rapid questions, media used (pictures, LCD, games, duration provided)

#### **Relative importance of variables**

Considering importance, relevance, and complicity of different attributes of related questions, respective variables were given appropriate weightages as follows:

The questions based on simple combination of *Para* and *Apara* or *Prithaktva* (Qu. No. 7, 8) were provided weightage = 1 for each answer. The similar group but in combination and with



multiple interactions (Qu. No. 1, 2, 3) were provided 2 marks and the questions having multiple combinations like *Sankhya*, *Samyoga*, *Dharana* (Qu. No. 4, 9) along with above group were provided 4 marks.

The other questions where interaction represents through Yukti types of attribute or Upamana or Anumana type of mode (Qu.No. 6, Rapid Qu.) were provided with 2 marks. The games are based on multiple attributes, Dharana, and modes; so 4 marks were provided for these questions.

The study was descriptive in nature hence the main focus of the analysis was to study distribution of variables of interest, rather than to test the hypothesis.

Appropriate graphical format was used to present data. We have used scatter (plot) diagram, histograms, dot plot, box plot and main effect plot (summarised data of many variables for a response – total buddhi score).

The Total Buddhi Score (TBS) was considered as quantitative measure of Buddhi status of students. The analysis included calculation of Total Buddhi Score (TBS) in context to standard, gender, cast, socioeconomic background, recurrent illness, face luster, their school performance Grade and teaches opinion.

The variance of questionnaires were interpreted with TBS i.e. *Dharana*, *Para-Apara*, *Sankhya*, *Prithaktva*, *Krama Samyoga*, *Parimana*, *Abhyasa* as per *Charaka's* guidance.

The **qualitative analysis** of the performance was done i.e. the area of correct answers and wrong answers in general and in respect to II and III standard, Teacher's opinion and the TBS, the school Grade and *Dharana* related performance and the medium of studies and TBS or correct types of questions.

The **multivariate analysis** was done using Minitab version 16, using multivariate analysis tools. The person's correlation coefficient was computed between the variables of interest.

The **internal consistency** of the questionnaire was studied using Chronbach's alpha. The relative distribution of several variables was depected using multivariate analysis tools.

Following **tests** were used for **statistical analysis**:

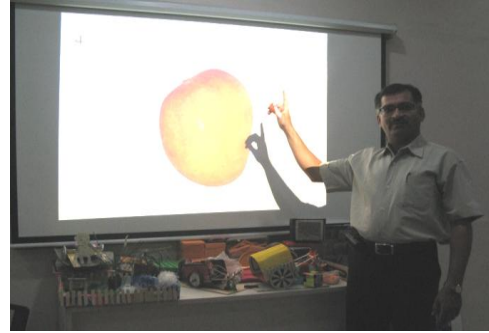
Analysis of variance for comparing buddhi score of more than two groups, t tests for comparing continuous variables. Pearson's correlation coefficient is used for studying correlation between two continuous variables.

## Students undergoing tests and assessment by the team

Students undergoing assessment



*Dharana* and rapid fire



Rasanendriya Nischayatmika test



Sparshanendriya Nischayatmika test



3DGame



Plate Game





## Chapter 4: RESULTS

### 1. Conceptual study

#### A. Review of literature

The review of buddhi related terms has been taken from different dictionaries. They have cleared the literary meaning and provided the various literary aspects mentioned by different philosophers in their texts. It helped to understand the core meanings and various dimensions of those words. It also helped to compare their functioning range in practice.

We have interpreted *Charaka*'s basic concept occasionally with these references but not mixed them in core conceptual study to avoid deviation from original concept of *Charaka*.

#### 1. 'बुद्धिः

##### वाचस्पत्यम्

स्त्री. बुध् क्लिन् । ज्ञाने. । Buddhi means knowledge.

सुखदुःखादि अष्टविधधर्मयुते प्रकृतिपरिणाम भेदे महत्तत्त्वमिति प्रोक्तं बुद्धितत्त्वं तदुच्यते ॥ सां.प्र.या.

Buddhi is the *Mahattatvam* (basic and the important component), is the derivative of *Prakriti*. It plays an important role in the day to day functions according to *Ashtavidha Dharma*.

निश्चयात्मिकवृत्तियुते अन्तःकरणे च । वेदान्त.

मनोबुद्धिअहंकारचित्तंकरणान्तरम् । संशयो निश्चयो गर्वः स्मरणं विषया अमी । वेदान्त

According to *Vedanta*; Buddhi is the part of inner function of Mind. It is different than *Ahamkara* and *Chitta* and performs the function of decision making. According to *Vedanta* confusion, decision or determination, excess conceit, memorisations are the objectives of Buddhi function.

बुद्धेः ज्ञानपर्याय वा द्रव्येषु ज्ञानं व्याख्यातम् । कणाद

इन्द्रियार्थं प्रसिद्धिरिन्द्रियार्थेभ्योऽर्थान्तरं हेतुः । आत्मेन्द्रियार्थं सन्निकर्षात् यन्निष्पद्यते तद् अन्यत्र । (ज्ञानं व्याख्यातम्) *Kanada* explains the *Buddhi* as follows,

Knowledge and the *Buddhi* are the alternative words. The knowledge of any object is the *Buddhi* which is derived to represent the object, through the interaction among the *Atman* and the *Indriya* object, which is different than the object.

बुद्धिः उपलब्धिज्ञानं प्रत्यय इति । गौ.सू.

*Gautama* says that *buddhi* means availability of the knowledge.

सा च 'बुद्धिः' दर्पणवत् निर्मला तस्या च बहिरिन्द्रिय प्रणाङ्किका विषयाकारो यः परिणति भेदो घट इति पट इति आकारः तत् ज्ञानं वृत्तिरिति चाख्यायते स्वच्छायां बुद्धौ वर्तनेन ज्ञानेन च एतत् अस्य पुरुषस्य भेदापहादहं जानामि इति योऽभिमान विशेषः । अत एव ज्ञानं सुखदुःख इच्छाद्वेष प्रयत्न संस्कार धर्माऽधर्माः सर्व एव बुद्धेः परिणामविशेषः । सूक्ष्ममात्रया प्रकृतावेव वर्तना अवस्थाभेदात् अविर्भवन्ति तिरोभवन्ति च । पुरुषः तु पुष्करपलाववत् निर्लेपः प्रतिबिम्बते परं बुद्धाविता मन्यन्ते । बुद्धि शब्दो यदि बुध्यतेऽनयेति करणव्युत्पन्नं तदा मन एव तत्पर्यवस्यति न च मनः प्रत्यक्षम् बुद्धिः तु अहं बुद्ध्ये इति प्रत्यक्षवेद्यैव । न च अंतःकरणस्य ज्ञानादि अधर्माः कर्तुर्धर्मत्वेनैव तेषां सिद्धयैः भवति अहं जाने, अहं प्रत्येसि, अहं उपलये । बुध्यते, जानाति, उपलभ्यते, प्रत्येति । विद्या च अविद्या च प्रत्यक्ष संशय लैङ्गिक लक्षणा विपर्यय स्मृति स्वप्न आर्ष अनध्यवसाय आत्मा तत्र मनसा प्रत्यक्षे । कणाद सूत्र

*Kanada* says that *Buddhi* is very pure component like a mirror. It gets extroverted with the help of *Indriya* and understands the object and represents it by its name or by size like pot or the cloth. The process of knowledge continues and the person starts to understand the differences and says with the proud that 'I can understand the difference'. That understanding the knowledge with the differences means the *buddhi*. Hence sorrows, pleasure, will, hate, efforts, fortification, good conducts and bad conducts are the out products of *buddhi* function. It represents in different forms due to the small differences in different *Prakriti* types. *Purusha* just show the reflection but represents like it has been understood.

आत्माऽत्र परात्मास्वात्मा वा स्वात्मनि मानसस्य काचित्काहं प्रत्ययस्य अहं गौरः, कृशो, महाबाहुस्त्यादि प्रत्ययति अकृतत्वात् स्वात्मनोऽपि अप्रत्यक्षतोक्ता । इन्द्रियजं दिवविधं सर्वज्ञीयम्, योगजम्, धर्मलक्षणया प्रत्यासत्त्या असर्वज्ञीयम् पदार्थसार्थज्ञानं सविकल्पं न प्रमाणम् निर्विकल्पम् न व्यवहारप्रवर्तकम् अभिलाप संसर्ग योग्य प्रतिभासं (ज्ञानं) न हि अभिलापेन नाम्ना सम्भवन्ति अर्थस्य सम्बन्धः येन घट इति पट इति नामानुरञ्जितः प्रत्ययः स्यात् । न च जात्यादि परमार्थं सत् येन तद्वैशिष्ट्यं विषयेषु इन्द्रियगोचरः

तस्मात् इन्द्रियेण आलोचनं जन्यते । आलोचना महिम्ना विकल्पं उत्पद्यमानं तत्रार्थे प्रवर्तयत् प्रत्यक्षमिति उच्यते । इन्द्रियार्थं सन्निकर्षजत्वं प्रत्यक्षप्रमाणम् ।

Buddhi word means by knowledge. The knowledge is by the mind, but it is not to the mind but to Atman; so the words are used like I understood, I experienced, I got it. Here *Atman* represent with the mind.

That is said the knowledge; which can generate proper image or verbal form with its specifications to convey it to others for the useful practice. Without communication no one understands the relativity of the meaning with the object or with the specificity of the object; and if not then there will not be the direct mode of interaction.

सात्त्विक, राजस, तामसभेदेन त्रिविधा

(१) प्रवृत्तिं च निवृत्तिं च कार्याकार्येभ्याभये । बन्धं मोक्षं च यो वेत्ति बुद्धिः सा..... सात्त्विकी मता

(२) धर्माधर्मश्च कार्यञ्च अकार्येव च अयथावत् प्रजनाति बुद्धिः सा राजसी मता

(३) अधर्मं धर्ममिति या मन्यते तमसावृता सर्वार्थान् विपरीताञ्च बुद्धिः सा तामसीमता ।

(Bhagavadgeeta) *Bhagavad-Gita* explains the three types of buddhi performances like *Sattviki*, *Rajasi* and *Tamasi* buddhi with their meanings. In short it meant that *Sattviki* knows what is to be done and what is not along with proper initiation and proper withdrawal; whereas *Rajasika* knows these things improperly and *Tamasika* knows the things totally in opposite manner.

इष्ट अनिष्टविपत्तिश्च व्यवसायः समाधितासंशय प्रतिप्रतिञ्च बुद्धेः पञ्चगुणान् विदुः (महाभारत, मोक्षधर्म) इष्टानिष्टानां वृत्तिविशेषाणां, विपत्तिः नाशः । व्यवसायो उत्साहः, चित्तस्यस्थैर्यं समाधिता संशयप्रतिपत्तिश्च कोटिद्वयस्पृक्ज्ञानम् प्रत्यक्षप्रमाणवृत्तिः ।

The qualities of Buddhi mentioned are as follows,

1. Deprivation in the sense of like and dislike at disaster condition
2. Enthusiasm for execution
3. Stability of mind
4. Investigating attitude
5. The attitude of achieving the knowledge from the direct mode of interaction

तस्यावृत्तिः पञ्चधा प्रमाण, विपर्यय, विकल्प, निद्रा, स्मृतयः। (Patanjali) There are five ways of getting the knowledge according to Patanjali those are

1. The knowledge through different modes of interaction,
2. Knowledge from inversion or contrariness,
3. Knowledge through options,
4. Getting knowledge in deep sleep through dreams and
5. Getting knowledge from past memories

तस्याः सप्तगुणा यथा सुश्रुषा, श्रवणश्चैव, ग्रहणं, धारणं, ऊहापोहोऽर्थविज्ञानं तत्त्वज्ञानं च धीगुणाः । हेमचंद्र (वैष्यकरण)

*Hemachandra* says, staying with and serving the *Guru*, hearing him carefully, perceiving or picking up the knowledge from him, restoring the perceived knowledge properly, conferencing or sharing the views with self or with the colleagues, getting the proper meanings, understanding the pure sense are the seven qualities of *Buddhi*.

#### बुद्धिक्षयकरा :-

शोक, क्रोध, लोभश्च कामो मोहः परासुता । ईषार्मानो, विचिकित्वा हिंसाऽसूया जुगुप्सता । द्वादशैते बुद्धिनाश हेतवो मानसा मलाः । कालिका पुराण १८

बुद्धिक्षयकरा एते माषकासवमृत्तिकाः । बुद्धिवृद्धिकरा यथा निम्बाटारुषवृन्ताश्च बुद्धिवृद्धिकरास्मृता । कालिका पुराण ८६

*Kalikapurana* mentioned some elements that are supposed to promote the *buddhi* and deprive *buddhi*, which are like *Nimba*, *Atarusha*, *Vrinta* etc. and anger, ego, competitive nature, killing attitude, jealousy etc. mind polluting factors with alcohol, black gram, and soil etc. respectively.

#### बुद्धिइन्द्रियः

इन्द्रियेषु उभयोः ज्ञानकमेन्द्रिययोः उपकारकत्वात् मनसो ज्ञानमात्र सहकारित्वविवक्षया बाह्यान्तरज्ञानकरणतया च तथात्वम् चक्षुश्रोत्रे स्पर्शनश्च रसना घ्राणमेव च । बुद्धि इन्द्रियाणि जानीयात् ।

उद् + बुध - जागरणे, विषयस्फुरणाभि सुखी भावरूपे संस्कारनिष्ठेऽव्यापारभेदे उद्बुद्ध संस्कारादेव 'स्मृति' भवति । (इतिशास्त्रे स्मित\_2)



There are two types of *Indriya* and they function in association with the mind. The *Indriya* like ear, eyes etc. that receive the knowledge are called as *Buddhindriya*.

### शब्दकल्पद्रुम

स्त्री. (बुध्यतेऽनयेति । बुध् )

Buddhi means cognizance or understanding.

निश्चयत्तिकान्तःकरणवृत्तिः । वेदान्तसार ।

Buddhi is one of the functions of inner mind in aspect of decision.

सविकल्पज्ञानम् । चंडी टीका, नागभट्टः ।

Buddhi is the knowledge with specification.

*Amara Kosha* has provided the alternative words for buddhi. They are as follows,

तत्पर्यायाः – मनीषा, प्रज्ञा, प्रेक्षा, सम्बित्, चेतना, धीषणा, धी, शेमुषी, उपलब्धि, प्रतिपत्, मतिः, चित्, ज्ञाप्तिः । अमरकोष १/५/१

*Shabda Ratnavali* also provided optional or the alternative words. These are as follows,

धारणा, प्रतिपत्तिः, ज्ञानम्, मनः, मेधा, बोधः संख्या, मननम्, हल्लेखः, प्रतिभा, राजनिघंटः। आत्मजा, पण्डा, विज्ञानम्, शब्दरत्नावलिः । बुद्धिः विवेचनारूपा सा ज्ञानजननी श्रुतौ । (बह्वैवर्ते प्रकृतिखण्डे । २३)

Buddhi is the descriptive type of the knowledge.

अध्यात्मं बुद्धिः इति आहुः षडिन्द्रिय विचारिणी । अधिभूतञ्च मन्तव्यं ब्रह्मातयधिदैवतम् । महाभारत अधर्मधिकापर्व

Understanding the 'Self' also means buddhi.

न्याय मते सा विभुगुणः अनुभूतिः स्मृतिश्च विभुर्बुद्ध्यादि गुणवान् बुद्धिस्तु । दिविविधामता अनुभूतिः स्मृतिश्च स्यादनुभूतिः चतुर्विधा । प्रत्यक्षम् च अनुमितिः तयोपमिति शब्दजे । (भाषापरिच्छेदः)

*Nyaya* mentions that Buddhi is formed by *Vibhu guna* and of two types like memory and experience and the experience is of two types as

1. By direct mode of interaction i.e. by experience or
2. By inference or synonym

बुद्धिमान – बुद्धिः विद्यते यस्य । मनः कर्णौ तथा नेत्रे रसना त्वक् च नासिके बुद्धिइन्द्रियमिति प्राहुः  
शब्दकोशविचक्षणाः । शब्दरत्नावलि

श्रोत्रं त्वक् चक्षुषी जिह्वा नासिकाचैव पञ्चमी पायुपस्यं हस्तपादं वाक्चैव दशमी स्मृता बुद्धि इन्द्रियाणि  
पञ्चैषां श्रोत्रादीन्यनुपूर्वशः । कमेन्द्रियाणि पञ्चैषां पाय्वादीनि प्रचक्षते । एकादशं मनोज्ञेयं स्वगुणेन  
उभयात्मकम् । यस्मिन् जिते जितवेतौ भवतः पञ्चकौ गणौ । मनु. / २/ १०-१२

*Shabda Ratnavali* mentioned Mind and five senses as *Buddhi Indriya*. Manu also mentioned the five *Indriya* as *Buddheendriya* and other five *Karmendriya*. He quoted Mind as *Ubhayatmaka Indriya*.

### संस्कृत – इंग्रजी (आपटे डिक्शनरी)

In *Apte* dictionary we find English words which can elaborate the meaning of *Buddhi*.

बुद्धिः –

- Perception
- Comprehension
- Intellect
- Understanding
- Intelligence
- Talent

There are different words relate to *buddhi* in this dictionary. Although these are mentioned in dictionary are helpful to understand aspects of *buddhi* so included.

**तीक्ष्णा** Si. 2. 109. Sharp intellect

शास्त्रेषु कुण्ठिता बुद्धि उ. 1. 19 The intellect following the fundamentals of *Shastra*.

मूढ परप्रत्ययनेय बुद्धिः च. १. २

पुराणमित्येव न साधुसर्वं न चापि काव्यं नवमित्यवशम्सन्तः परीक्ष्य अन्यतरद् भजन्ते मूढः  
परप्रत्ययनेयबुद्धिः । मालविकाग्निमित्र । यया अयथैव मतयः सन्ति नृणाम् मालविकाग्निमित्र  
(१०/१११/१)

## बुद्धिप्रकार

Sharp / clever / acute / humble / docile, presence of mind, readiness of wit, An impression, opinion, belief, idea

दूरात् तम् अवलोक्य व्याघ्रबुद्ध्या पलायते । म.३ अनयाबुद्ध्या Mu.1 in belief

अनुक्रोश बुद्ध्या Me.115.8 intension, purple design

अतीत बुद्धि Beyond the range of reach of intellect

बुद्धिशालिनः Wise

बुद्धिशुद्धः honest, frank minded

बुद्धिसहायः counsellor

बुद्धिभ्र distraction of observation of mind

बुद्धियोग intellectual communion with supreme spirit

बुद्धि विकासः

आचार्यात् पादमादत्ते पादं शिष्यः स्वमेधया । पादं सब्रह्मचारिभ्यः पादं कालक्रमेण हि ।

अग्निं धीभिः मनीषिणो मेधिरासो {dn{üV: & (8/43/19)

It was quoted that the **Buddhi** can be **developed** from teaching by *Acharya* partially, student has to develop it by himself through own thinking, partial development can be achieved by sharing the know ledge with the colleagues and remaining partial get developed by the time.

इमां धियं शिक्षमाणस्य देव । (८/४२/३) आचार्यस्य प्रधानं कर्म शिष्यस्य बुद्धिं परिष्करोति । धीभिः विप्राः प्रमितिम् इच्छमानाः । (७/९३/३)

Buddhi is the God for the person who is learning. It is the main duty of *Acharya* that he has to clean up his student's intellect at the beginning. Proper Buddhi leads the person to think and work within the limits.

मानवः स्वबुद्धेः अनुगुणं ज्ञानं विन्दते । यावत् सस्तन्वो यावद् ओज । (८/९९/४)

The person achieves the knowledge according to his intellect and till the presence of Oja in the body.

धृतिः क्षमा दमोऽस्तेयं शौचं इन्द्रियनिग्रहः ।धीः विद्या सत्यम् अक्रोधो दशकं धर्मलक्षणम् । मनुस्मृति ६/९

*Manu* has quoted *Buddhi* and *Dhriti*, forgiveness, knowledge, control on the senses, cleanliness, and trueness etc. as the objectives of *Dharma* (personal and social codes)

**M. Monier Williams** (*Sanskrit to English dictionary*)

- Intellective
- Related to understanding
- Perceived by it
- Existing in intellect

बुद्धिगम्यः, धीगम्यः, endowed with intellect.

सुबुद्धिः, मेधिरः possessing all intellectual qualities. Intelligence, understanding, skill, cleverness

बुद्धिः, ज्ञानं, धी, विज्ञता, कुशलता, कौशल्यम्, चातुर्यं, वैचक्षण्यं, समाचारः, संदेशः, संवादः,

सुवार्ता – good intelligence

गूढभाषितम् - Secrete intelligence, Spiritual being

चेतन, बुद्धिरूपव्यक्तिः intelligent

बुद्धिमान्, धीमान्, मतिमान्, मेधावी, मनस्वीलश्रुशी विचक्षणः, कुशलमतिः, निपुणमतिः, चतुरः, चतुरबुद्धिः, विदग्धबुद्धिः, कल्याणबुद्धि

## योगकोष (कैवल्यधाम, लोणावळा)

बुद्धि योगसूत्र IV-२२

व्यासभाष्य I-३६/११-६, २४, २५, २७, III-३५.

चित which is गुणात्मक

बुद्धिसमवित् - Knowledge gained by chitta

व्यासभाष्य: - Equate buddhi with chitta I-36

योगसूत्र खत-२१ व्यासभाष्य ख - ११, ३६

II 20 Process of consciousness as opposed to

III 17-61 object of consciousness

IV 21-2

By virtue of relativity in chitta every mental activity leans behind an after effect which tends to give rise to a similar mental process as well as to call up an image of object of the previous mental process. This way of working of mind was clearly seen by Vyasa.

बुद्धि: सांख्यकारीका २३, ३५-७, ४९

बृ.योगी याज्ञवल्क्य स्मृती १ १८२-३-५

याज्ञवल्क्य बुद्धि अंतःकरण

Holds of that bhava are in buddhi. *Bhava* according to him emerge in lingam and go with it as it transmigrates. *Linga* contains buddhi which is one of the karana of which the ling is made-up of Buddhi as an *Antahkarna* and its function is also Buddhi thus it has functional as well as structural side. It eligoins the contemplation of the Indriya and their Psychological aspect

बुद्धि: - व्यासभाष्य ३५

Abiding disposition generated by experience including learning in different ways.

दृढबुद्धि: - is a firm conviction.

बुद्धिः – भगवद्गीता

II 39 - discriminate discernment

II 53, 56 - intellect

II 41, 66 determinates knowledge belongs to a steady minded person.

III 40-42; VII 4 intellect said to be the seat of the soul in the body superior to mind and senses.

VII 10 the Lord himself. सिद्धसिद्धांतपद्धती – ख-४५

It is one of the five internal sense organ having discrimination on attachment, peace and contentment.

बुद्धिनिर्मल

बुद्धिसंवित् - Consciousness of intellect, it arises while concentrating on the heart louts.

बुद्धिसत्त्वः - dominance of Sattva in intelligence.

बुद्धीन्द्रिय - sensing (with mind) perceiving.

प्रयत्नशैथिल्य अनंतसमापति । - शरीर शिक्षणम् भ्याम् शवासप्रशवासयोः गतिविच्छेदः । -

प्राणप्रशिक्षणम् (प्राणशब्देन इंद्रियाणि) अविद्यावरणं नश्यति, सन्मार्गदर्शनम् बुद्धिप्रशिक्षणम् विवेकख्यातिः  
अविप्लवः हानोपायः ।

बुद्धिः स्फूर्तिर्ती यस्य भवेत् ऊहसमन्विता उत्पन्नेषु च कार्येषु स सप्रतिभ उच्यते ॥ ज्ञानसो. १४.३

यस्य नास्ति निजप्रज्ञा केवलं तु बहुश्रुतः । न स जानाति शास्त्रार्थं दर्पी सूपरसानिव ॥ शुकसप्ततिः, पृष्ठ २१

The determination after proper logical interpretation is the buddhi and if it just presents then it is named as *Pratibha*. The person who knows many things but can't think or interpret logically by its own is unable to understand the meaning of *Shastra*.

## 2. प्रज्ञा

### शब्दकल्पद्रुम

स्त्री. (प्र + ज्ञा + कः + टाप्) बुद्धिः ।

आकारसदृशः प्रज्ञः प्रज्ञया सदृशागमः । रघुवंश.१.१५

एकाग्रता । यया पञ्चदश्याम् । (७/१०६) तमेव धीरो विज्ञाय प्रज्ञां कुर्वीत ब्राह्मणः ।

Your *Pragya* is as similar to the object; one can get just the similar knowledge through *Pragya*.

प्राज्ञी – प्रकर्षेण जानाति या । इत्यमरः ।

The person knows extensively and deeply is said as *Pragya*.

सरस्वती – शब्दरत्नावलिः । *Saraswati* represents the **pure state of the knowledge**.

बुद्धिवैदिक पर्यायः । केतुः, केतः, चेतः, चितम्, क्रतुः, प्रसुः, शची, माया, वयुनम्, अभिख्या । इति दशप्रज्ञानामानि इति वैदनिघण्टौ । अध्याय ३ ।

One of the options for the term *Buddhi* in *Vedas* is quoted as the *Pragya*. Other options are as above.

प्रज्ञाचक्षु – श्रुत्वा तु ममवाक्यानि बुद्धियुक्तानि तत्त्वतः ततो ज्ञास्यसि मां सैति प्रज्ञाचक्षुषमित्युतः ॥

प्रज्ञानं (प्रज्ञायते अनेन) बुद्धिः त्वमेव मुह्यसे मोहात् न प्रज्ञानं तवास्ति ह । महाभारते ३/१८५/१६

If someone understands the sentence with its logical meaning and with the original sense then it is said that he get the vision of *Pragya*. The person getting the knowledge under some influence then that knowledge is never considered as *Pragya*.

चैतन्यम् – ये न ईक्षते शृणोति इदं जिघ्रति व्याकरोति च स्वादु अस्वादु विजानि तत् प्रज्ञानं उदीरितम् ॥ पञ्चतन्त्रे ५/१

Specific understanding of the knowledge with the help of *Indriya* is named as *Pragya*.

प्रज्ञा अनागतोपदेशरूपा मतिः । आढमल्लः

The intellect that can provide the knowledge of the things which would occur in future is called as *Pragya*.

## वाचस्पत्यम्

प्रज्ञप्ति बुद्धौ । हे च. ऋतंभरा तत्र प्रज्ञा

तत्र सप्तधा प्रान्तभूमिः प्रज्ञा ।पा.सू.

प्रज्ञान - प्र + ज्ञा भावे ल्युट् बुद्धौ करणे ल्युट् ।

## आपटे संस्कृत कोष -

प्रज्ञा - intellegence, understanding, intellect, wisdom, judgement

शस्त्रं निहन्ति पुरुषस्य शरीरमेकंप्रज्ञा कुलं च विभवं च यशश्च हन्ति ॥ सुभाषित.

प्रज्ञा - Discernment, discrimination, judgement, a wise or learned women, the mind's eye, mental eye, the mind / àkmhrZ, void of wisdom, silly foolish.

Intellegent : -

बुद्धिः/धीः/मेधा, मतिः, मनस्, प्रज्ञा, चित् चेतना, चेतस्,चित्त, ज्ञानं, बोधः, संवित्, मनीषा, उपलब्धिः, प्रतिभा, ज्ञप्तिः, शेषी, धीषणा, प्रेक्षा, ज्ञानदृष्टिः, ध्यानं, बोधशक्तिः,चित्शक्तिः, ज्ञानशक्तिः, प्रज्ञा

## योगकोष (कैवल्यधाम, लोणावळा)

प्रज्ञा plenary revelation

योगसूत्र 48, 49

व्यासभाष्य ख-१०, ४३ निर्विकार समापत्ति

When '*chitta*' gets emerged in an object the *chitta* in the form of the object is the '*prajnya*'

योगसूत्र - I-49

Knowledge cognitive, consciousness, Knowledge gained by testimony and inference is also called '*Prajnya*'.

व्यासभाष्य - I-48 Belief when the right belief is supported by testimony inference as well as by samapatti.



योगसूत्र - ॥-27

Realization

Seven marginal realizations indiscriminate

विवेकख्याति, प्रांतभूमिप्रज्ञा विज्ञानभिक्षु

Discriminant of the form of direct perception of essence of either *Jiva* or *Brahma*

### 3. धीः

आपटे संस्कृत, इंग्रजी कोष

ध्यै भावे क्लिप् संप्रसारणं च । Intellect, understanding

कुधी, सुधी, दुष्टधी (Weak minded) idea, Imagination, fancy, Conception

शब्दकल्पद्रुम

स्त्री. ध्यै सम्प्र. भावे क्लिप् सम्प्रसारणम् च। तत्राज्ञानं धिया नश्येत् आभसात्तु घटःस्फुटेत् । वेदान्त.

धीयो योनः प्रचोदयात् । गायत्रि मन्त्रः

काम संकल्प विचिकित्सा श्रद्धा अश्रद्धा धूतिःअधूतिः धीभिः इति एतत् सर्व मन एव श्रुति।

### 4. मेधा

वाचस्पत्यम्

स्त्री. मेध ञ्प्रङ् ।

धारणवत्यां बुद्धौ यया बुद्ध्या ज्ञातस्य न विस्मरणं तत्र ।

*Medha* is the intellect that restores the knowledge; hence there is no lack in memory.

नञ् दुः सुशब्दात्, अमेधा, दुर्मेधा, सुमेधा.

No restoration, improper restoration and good restoration are the related terminologies.

**मेध्य** – पवित्रे शुचौ च मेदिमेधाय यज्ञाय हितः यत् । छागे, यवे, शंखपुष्पां, शम्याम्, ज्योतिष्मतीलतायाम्, खदिरे, केतक्यां, रोचनायां, मण्डुक्यां।

The things good for *Medha* are known as *Medhya* things which are especially Goat's milk, barley, *Shankhapushpi*, *Shami*, *Jotishmati*, *Khadira*, *Ketaki*, *Mandukparni*.

### शब्दकल्पद्रुम

स्त्री. मेध्यते, सङ्गच्छते अस्यामिति ।

**धारणावती बुद्धिः । इति अमरः ।** The intellect that restores the knowledge is called as *Medha*.

धारणा शक्तियुक्ता धीः मेधा । मेध्यते सङ्गच्छतेऽस्यां सर्वं बहुश्रुतं विषयीकरोति इति वा. ।

बहुश्रुतविषयीकरणं धारणा यदुक्तं धारणा बुद्धेः गुणविशेषः । इति भरतः

The power of intelligence that restores the knowledge is called as *Medha*. The restoration leads to improve the database of different knowledge within the person.

**नायमात्मा प्रवचनेन लभ्यो न मेधया न बहुनाश्रुतेन । (मुण्डकोपनिषद्)**

Understanding the *Atman* is beyond the range of explanation and beyond the range of database of different knowledge.

शंखपुष्पी वचा सोमा, ब्राह्मी, ब्रह्मसुवर्चला, अभया च गुडूची च आटरुषक बाकुची । एतैः अक्षसमैः भागैः घृतं प्रस्थं विपाचयेत् । कण्टकार्याः रसं प्रस्थं बृहत्या च समन्तितम् । एतद्ब्राह्मी घृतं नाम स्मृतिमेधाकरं परम् । (स्मृतिकार कौषधं) गारुडे पुराणे 198

*Garuda Purana* has quoted the formulation of medicated Ghee for promotion of *Medha* and *Smriti*. The contents of ghee are as above.

**मेधाकर गणः । सतताध्ययनम् । तत्त्वज्ञान कथा । श्रेष्ठतन्त्रशास्त्रावलोकनम् । सद् विद्याचार्य सेवा च ।**

इति पुराणम् । दक्षप्रजापति कन्या विशेषा । कीर्तिलक्ष्मीर्धृतिर्मेधा पुष्टिः श्रद्धा क्रियामतिः । वह्निपुराणे गणभेदनाम अध्याये ।

*Vahni Purana* mentions the group of the thing that promotes *Medha* are as follows, regular or repeated studies, learning the philosophy, learning, or acquiring different great technologies and service of the knowledgeable personalities.

*Medha* is mentioned as one of the daughters of *Daksha Prajapati*.

## आपटे संस्कृत इंग्रजी Dictionary

### मेधा –

Retentive faculty, Intelligence in general retentiveness of memory

## 5. प्रतिभा

प्रतिभाति शोभते इति । (प्रति + भा + कः । टाप्)

Blooming intellect or the flashing intellect is called as *Pratibha*.

प्रत्युत्पन्नमतित्वम् । नवनवोन्मेषशालिनी बुद्धि । प्रतिभामता । च.वि. ८/१८

The intellect that innovates different new things or ideas is called as *Pratibha*.

प्रतिभा-प्रज्ञा च.सू. २७/७४ , तत्र प्रतिभा श्रुतमात्रम् अर्थ तत्वावबोधः अनेकविधेन नानार्थक शब्दात्मकवचनेन । अलौकिक बुद्धिः । च.वि. ८/१८

The intellect that presents the understood concepts with different words, by different meaningful sentences is *Pratibha*. It is very special type of intellect.

**आपटे – संस्कृत, इंग्रजी : प्रतिभा –** A creator, maker, An Appearance, Splendour, Genius bright, An image reflection, imagination

## 6. स्मृति

### वाचस्पत्यम्

अनुभूतवस्तून् उद्बोधक सहकारेण संस्काराधीने ज्ञानभेदे । स्मरते वेदधर्मोऽनेन करणे क्लिन् । पा.सू.भा.

अनुभूतविषयाऽसंप्रमोषः स्मृतिः । पा.सू.

The knowledge represents the experienced things according to demand through fortification, the factor which assist the fortification is called as *Smriti*.

किं प्रत्ययस्य चित्तं स्मरति । तत्र ह्याकारपूर्वा बुद्धिः प्राह्याकारपूर्वा स्मृतिः । सा द्वयी भावित स्मर्तव्या – स्वप्ने भावित स्मर्तव्या अभावित स्मर्तव्या – जाग्रत् समये च अभावित स्मर्तव्या, सर्वाः स्मृतयः प्रमाण विपर्याय विकल्प निद्रां स्मृतीनाम् अनुभवात् प्रभवन्ति । भा.

The recalling process of the mind in the dimension of 'What' is the *Smriti*; which is primitive than *Buddhi*. It is of two types

1. Recalling the thing those are expected to happen. Usually it represents through dreams during the sleep.
2. Recalling the things which are experienced, happened in the past. It represents in awakened state.

प्रमाणादिभिः अनुभूते विषये असम्प्रमोषः अस्तेय सा स्मृतिः संस्कारमात्रजन्यस्य हि ज्ञानस्य संस्कारकारण अनुभाव भासितो विषय आत्मीयः तद् अधिक विषयापरिपहस्तु सम्प्रमोषः स्तेयः कस्मात् सादृश्यात् । स्मृतिः पुनः न पूर्वानुभवमय्यादाम् अतिक्राम्यति । तद् विषया तदनुविषया वा न तु तद् अधिकविषयासोऽयं कृति अन्तरादिवशेषः स्मृतिः इति । सर्वाः स्मृतयः इति अनुभवप्राप्तिपूर्वा वृत्तिः ।

स्मृतिहेतुः – संस्कारे वासनारूपे गुणभेदे । जय.

Most of the memories are part of previously experienced things. It represents through fortification due to some of the causative factors. The instinct to experience is the basic cause but there are many associated causes that fortify the experience and represent it as *Smriti*.

These are mentioned by *Gautam Rhishi* are as follows:

प्रणिधान निबन्धाभ्यासालिङ्गलक्षण सादृश्ये परिग्रहाश्रयाश्रित संबंधान् अन्तर्यवियोगैक कार्य  
विरोधातिशयप्राप्ती व्यवधान सुख दुःखेच्छा द्वेषभयायित्व क्रियारागधर्माधर्म निमित्तेभ्यः । एभ्योस्मृतिः  
उत्पद्यते । महर्षि गौतम मतम् ।

Application, Binding or Attachment, Study or repeated Interaction, Characteristic,  
Similarity, Dissimilarity or difference, Relations, Between, Extreme opposite,  
Intervention, Happiness, Sadness, Affection or love, Hate, Worship, fear, Code of  
conduct, *Adharma*.

### शब्दकल्पद्रुम

स्त्री. (स्मृ + क्लिन्)

अनुभूतविषयज्ञानम् । चण्डी टीकायां नागोजौभटः ।

The experienced knowledge is *Smriti*.

स्वाम्याश्रित क्रियाजन्य संस्कारजन्य ज्ञानम् ।संमिद्विभगवती द्वेधा स्मृति अनुभवभेदिका रसमंजिरी ।  
कविकल्पद्रुटीकायां दुर्गादास ।

*Smriti* is the processed knowledge. It is of two types; either expressing the  
experiences or describing the imaginations.

विभुर्बुद्ध्यादि गुणवान् बुद्धिस्तु त्रिविधा मता ।अनुभूतिः स्मृतिश्च स्याद् अनुभूतिश्चतुर्विधा । भाषा परिच्छेदः ।

Buddhi is divided into two types; 1. Experience 2. *Smriti*

अनुभूतं प्रियादिनाम् अर्थानां चिन्तनं स्मृतिः ।तत्र कम्पाङ् वैवश्य बाष्पनिश्वसितादयः । उज्ज्वलनीलमणिः

Thinking on experienced beloved meanings is the *Smriti*.

चिन्ता आध्यानं इति अमरः । १/७/२९ चिन्तिता इति भरतधृतरभसः ॥ चिन्त ५ क्षीरस्वामी

आध्या । रामश्रय, चिन्तिति । ७ ध्यानम् । रत्नावलि

स्मरणम् चर्च्चा । जयधरः; सा तु गर्भस्य अष्टभिः मासैः भवति । इति सुखबोध ।

Thinking, meditating is the other shade of meaning of *Smriti*. It is quoted by various  
texts and it was also mentioned that it get developed in the foetus at the stage of  
development of eighth month.

## आपटे संस्कृत-इंग्रजी कोष

स्मृति -- remembrance, recollection, memory, Thinking of mind, calling of mind

अशत्थामा करधृतधनुः किं न यातः स्मृति ते । १३२ ।

संस्कारभागजन्यं ज्ञानं स्मृतिः । ढ.ड. ।

स्मृतिभ्रंश loss of failure of memory

स्मृतिरोध temporary interruption of memory

स्मृतिविभ्रम confusion of memory

स्मृतिविरुद्ध illegal, स्मृतिशैथिल्य temporary loss of memory

## योगकोष (कैवल्यधाम लोणावळा)

स्मृति - योगसूत्र 16, 11, 43

Calling up an image wears a *Samskar*. He obviously means by it the mental process we call Remembering because he is defining a *Chittavritti* - *Smriti*

As a mental function as opposed to a part of the mental structure

यो.सू. ख-२० ध्याय

यो.सू. खत-९ arousal of वासना

which would be *Vritti*. *Samskar* is responsible for it. *Vritti* caused by awakening of a *Samskar*. Experiences of all kind of generated वासना

कर्मविपकक्षय abiding in the form of संस्कार and arousal of these संस्कार is वासनाभिव्यक्ति.

स्मृति remembering in general स्वात्माराम कल्पना

Perhaps, who he means in that in the state of g\_mYr

Nothing is obliterated from memory. All together nor do. We call up any idea or an image स्मृति गीत (18-73)

Memory, regarding the reality of self which follow the loosing of all bonds

स्मृतिसंकर यो.सू. IV 21 - Confusion of memories

## 7. धृति

### वाचस्पत्यम्

स्त्री. - धृ. क्लिन् ।

धारणे धैर्यं धृतिः अस्तमिता रतिद्युता । रघुवंश

Retention or the courage means *Dhriti* which get deprived in *Rati* (libido) and *Dyuta* (gamble)

धृतिः धैर्यं प्रीतिः वा । मलि. *Dhriti* means courage and love.

सुखम् । हेमचंद्र *Dhriti* means the ultimate happiness.

मानसधारणभेदे धृतिः अधृतिः ----सात्त्विकादिभेदेने त्रिधा ----- भगवद्गीता

- धृत्याधारयते मनः प्राणेन्द्रिय क्रियाः ।योगेन अव्यभिचारिण्या धृतिः स -----॥ (सात्त्विक)
- यथा धर्मकामार्थान् धृत्या धारयते ।प्रसंगेन फलाकांक्षी ----- ॥ (राजस)
- यया स्वप्नं भयं शोकं विषादं मदमेव च न विमुञ्चति दुर्मैधा । धृतिः सा ----- ॥ (तामस)

*Dhriti* and *Adhriti* are the types of retentive or the holding power of the mind.

*Bhagavad Gita* classified this power into three types; 1. The power that retains mind, *Prana* and *Indriya* functions and which never gets spoiled by any way i.e. *Sattvika Dhriti*. 2. The power that retains or holds; but depending on the benefits i.e. *Rajasika Dhriti*. 3. The power that gets spoiled all the time by various factors like sleep, fear, sorrows, depression, ego or superiority complex i.e. *Tamasika Dhriti*.

ज्ञानभिसृगमाद्यैस्तु संपूर्ण स्मृत्वा धृतिः ।- धृतिः भूमिगुणत्वञ्च । भा.शा. २५५

भूः स्थैर्यं गुरुत्वं च काठिन्यं प्रसवार्थता ।गन्धो गुरुत्वं शान्तिश्च संघातः स्थापना धृतिः ॥

स्थैर्यं अचाञ्चल्यं गुरुत्वं पतनप्रतियोगी गुणः । प्रसवो धान्वादि उत्पत्तिः तदर्थता । सामर्थ्यं संघातः

क्लिष्टावयवत्वं स्थापनाममुष्यादि आश्रयत्वं धृतिः पाञ्चभौतिके मनसि यो धृत्यंशः स पार्थिवः स्थैर्यं शब्देन एव उपात इति धृतिशब्देन अत्र भूतान्तरप्रवेशस्थानत्वं उच्यते । नीलकण्ठ व्यास ।

*Dhriti* is founded with *Prithavi Tattvam* i.e. earth element which is founded with hardness and reproduction. Smell, heaviness, and established compactness are the qualities of Earth element.

Along with that stability, and the specifically the nature of not falling down are the characteristics of Earth element.

Hence these characteristics show the reflection in the mind functions; as the mind is also nourished by five elements. Thus the *Dhriti*; the part of mind function also reflects the same characteristics in its function.

### शब्दकल्पद्रुम

धृतिः - पु. धीयते इति (धृ + क्तिन् ।) अभिधानात् पुंस्त्वम् ।

स्त्री. (धृ + क्तिन्) तुष्टिः ।

*Dhriti* can be understood as retention or holding and also can be understood as satisfaction. Which is more applied as the satisfaction leads the mind to hold strongly.

धृतिः - क्षमादमोऽस्तयं -- शौचं इन्द्रियनिग्रहः ।धीः विद्या सत्यमक्रोधो दशकं धर्मलक्षणम् । योगभेदः ।

*Dhriti* is mentioned under the ten dimensions of *Dharma*.

धैर्यं (वाजसनेय संहिता); - धारणम् इति.मेदिनी तै.२९

Holding, retention means *Dhriti*.

धीन्द्रियं - धीजनकमिन्द्रियम् ।

*Dhriti* is the primitive factor of *Buddhi*; so it is called as *Dhi* causing *Indriya*.



## योगकोष (कैवल्यधाम लोणावळा)

भज धृतिं त्यजभीतिमहेतुकां छ ४.१०५ (योगकोष)

धृतेश्च धीरः सदृशीर्व्यधत सः । न चक्षुर्बध्नाति धृतिः । त २.८ (योगकोष)

Throw off the fear and follow the *Dhriti*. Both the terms show the opposite meanings

पराधृतिरिति चलितमनोनियमत्वम् । चक्र. च.शा. १/४७

The proper controlling remote of the unstable mind is the great *Dhriti*.

## आपटे संस्कृत, इंग्रजी कोष

धृतिः --Taking, Holding, Seizing, Maintaining

- Having, Possessing, Supporting

- Firmness, steadiness, constancy

- Fortitude, energy, resolution,- Courage, Self command

## Biomeccical search engines:

[www.pubmed.com](http://www.pubmed.com) and [www.dharaonline.com](http://www.dharaonline.com)

We found trials and experimental work but didn't find any conceptual work, which can be cited for concept of *Buddhi* according to *Charaka*.

## B. Understanding the concept – *Buddhi*

### B.1. *Padarthavigyana* aspect

*Padartha Vigyana* is the science that studies different aspects of the basic elements of the universe. It categorises all living, non living things of the universe.

*Ayurveda* have acquired *Darshana* philosophy and founded its own principles accordingly. *Ayurveda* categorises all living things and nonliving things (known or unknown) into six *Padartha* (*Shat padartha*) to understand them from basic. They are<sup>1</sup> *Dravya* 2.*Guna* 3.*Karma* 4.*Samanya* 5. *Vishesha* 6.*Samavay*

The *Padarthavigyana* perspective in the studies of *buddhi* gives us correct basic understanding about *buddhi* at the universal canvas. It definitely helps in understanding *Ayurvedic* *buddhi* concept and its functioning within the body.

#### a. *Buddhi* – attribute & performance

What is *buddhi*?... Is it *Dravya* or *Guna* or *Karma*? *Buddhi* is one of the distinguishing marks of *Atman* i.e. the attribute of *Atman*.

#### What is *Atman*?

The *Dravya* is classified into nine things in the universal classification; those are<sup>2</sup> *Akasha*, *Vayu*, *Tejas*, *Jal*, *Prithivi*, *Atman*, *Kala*, *Dik*, and *Mind*. The *Atman* is one of the *Dravya* according to above classification.

#### What is *Dravya*?

*Dravya* is the basic element of the universe; where its *Guna* (property) and the *Karma* (performance) are sheltered and which is an integral part of them<sup>3</sup>.

*Buddhi* is the property (*Guna*) of *Atman* and it is also the performance and both of them are sheltered at *Atman*. In this case *Atman* plays the role of shelter for the property as well as the media for its performance. The *buddhi* property is inseparable

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<sup>1</sup>. सामान्यं च विशेष्यं च गुणान् द्रव्याणि कर्म च समवायं च तज्ज्ञात्वा तन्त्रोक्तं विधिमास्थिताः ॥ च.सू. १/९

<sup>2</sup>. खादीनि आत्मा मनः कालो दिशश्च द्रव्यसंग्रहः ॥ (च.सू. १/२०) यत्राश्रिताः कर्मगुणाः कारणं समवायी यद् तद् द्रव्यम् ॥ (च.सू. १/२३)

from *Atman* and also from presentation. *Atman* is the spirit. That doesn't play an active role and it just provides the platform to the property for its performance.

It concludes that the *Atman* is the *Dravya* and buddhi is its attribute<sup>3a</sup>.

### **What is an attribute?**

According to *Padarthavigyana* buddhi is the attribute not actually in motion. It is intimately connected to its shelter and its performance and also the cause of the performance.<sup>4</sup>

Buddhi is the attribute (*Guna*), which is not actually in motion. It is intimately connected to its shelter *Atman* and to its performance (performing intellect) and the causative factor of its performance. It plays an important and integral role in its manifestation as a performance. It concludes that, buddhi fulfils all the conditions of attribute.

### **Buddhi – performance (*Karma*)**

Buddhi is the causative factor of its performance and intimately connected to it, but whenever it is in attributer state it is not in the action mode. When it comes in action mode and presents in the form of performance it is called as performing intellect (*Karma buddhi*)

### **What is *Karma*?**

The performer with its attributes, when accomplished by the instruments represents the action mode i.e. *Karma*<sup>5</sup>.

*Atman* is the shelter of the buddhi attribute. It becomes 'the doer' when combines with the Mind and starts to interact with the different objects, when accomplished by the senses (*Samavaya*). This leads the buddhi attribute to the action mode. It is the performing buddhi (*Karma buddhi*).

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<sup>3</sup>. बुद्धिः स्मृति अहंकारो लिङ्गानि परमात्मनः

<sup>4</sup> समवयी तु निश्चेष्टः कारणम् गुणः।(च.सू. १)

<sup>5</sup>. कर्तृः करणैः संयोगजं कर्म । इंद्रियाणि श्रोत्रादीनि बुद्धिकर्मणोः करणानि । (च.सू. १/२०)

According to *Charaka* buddhi is not only the attribute but also the functioning element and with the help of Mind, *Smriti*, *Dhriti*, *Aham*, and *Doshadi* elements represents as performing buddhi.<sup>6</sup>

The favourable conditions, promotional conditions and the time (*Kala*) factor influence these factors. It means these factors influence the process of conversion of buddhi attribute into buddhi performance and the further its development or excellence. But till that it is only in the attributer state.

We try to relate a small kid's specific repeated action as his buddhi aspect or the promo (first demo) of his life. Only and only when the child continues to perform the same activity efficiently or excellently in future; then and then only it is said that he deserves that type of buddhi attribute. If he performed fairly then it is said that he is just having that type of buddhi attribute but still need to get developed. If he never performed any related action properly further in his life, then no one mention that he bares that type of buddhi attribute.

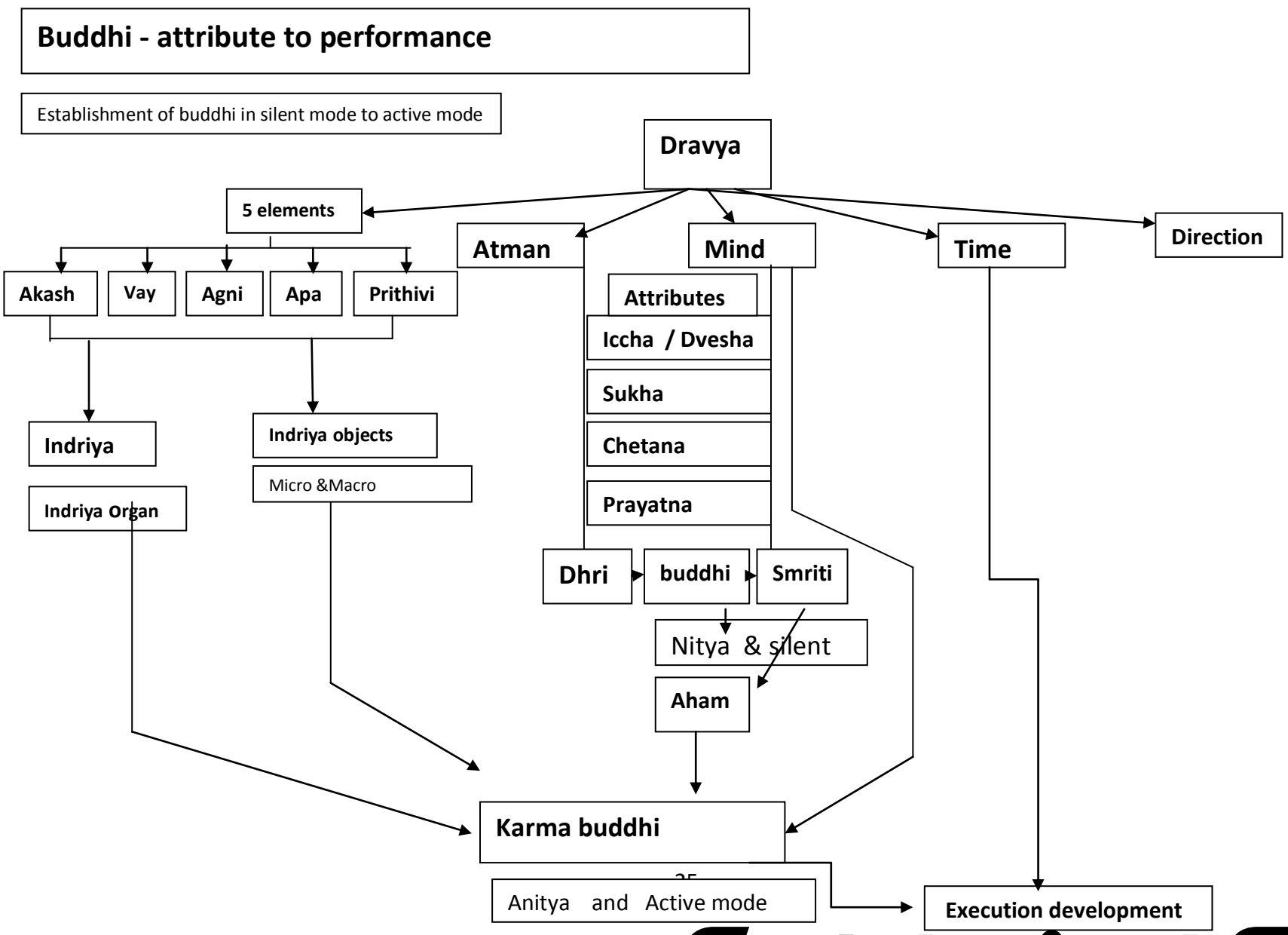
The situation itself concludes that buddhi is the attribute only when it is the causative factor of the performance and intimately connected with its performance according to his age.

Buddy attribute is classified into types

1. Perishable (*Anitya*)
2. Imperishable (*Nitya*)

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<sup>6</sup>. सार्था गुर्वादयो बुद्धिः प्रयत्नान्ताः परादयः । गुणाः प्रोक्ताः प्रयत्नादि चेष्टितं कर्म उच्यते ॥



*Tarka Samgraha* says that the *Nitya* property is of *Ishwareeya* i.e. of Divine and *Anitya* is of inborn living thing<sup>7</sup>.

According to *Ayurveda*, the life starts when the *Atman* combines with mind. Their symbiosis is the cause of life and of course of performing buddhi and other many actions. The symbiosis is not permanent. It is perishable; hence the performing buddhi is also perishable i.e. *Anitya*.

*Aatmapratyagastha*, the type of buddhi quoted in *Charaka Samhita* can be stated as *Nitya buddhi* but it is not available practically in normal life. It concludes that we can access the buddhi only in performing phase which is *Anitya*.

Very rarely *Yogi's* life stories show that in highly meditative phase they are able to separate their mind from *Atman* also from the body and get pure knowledge and that buddhi and that knowledge is the *Nitya*. This is not in the limits of *Ayurvedic* definition of life, hence this type of buddhi is not considered in *Ayurveda*.

## **b. The Performing buddhi and interaction (*Sannikarsha*)**

The performing buddhi represents by interaction among the attribute buddhi, mind, *Indriya* and the object. *Padartha Vigyana* classifies this interaction as follows,

### **1. Steps of interactions (*Sannikarsha*)**

The buddhi in attributer state represent 'no action' mode, with the help of accomplishing elements it results into the 'action mode'. There are six steps or levels we found in the text, which help to understand the fine and gradual development in performing buddhi. These are as follows,

1. *Samyoga*<sup>8</sup> : This is the performance of buddhi due to interaction of *Indriya* with the object in general. It gives a general understanding that it may be this kind of object.
2. *Samyukata Samavaya*<sup>9</sup>: This is the performance of buddhi due to interaction of *Indriya* with the object along with its integral basic properties. It gives an understanding that it is the object, of this colour, of this size etc.

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<sup>7</sup>. बुद्धि इच्छा प्रयत्ना द्विविधाः । नित्या अनित्याश्च । नित्या ईश्वरस्य । अनित्या जीवस्य । तर्कसंग्रह

<sup>8</sup>. चक्षुषा घट प्रत्यक्षजनने संयोग सन्निकर्षः।

3. ***Samyukata Samaveta Samavaya***<sup>10</sup>: This is the performance of buddhi due to interaction of *Indriya* with the object along with its classified or specific properties. It gives an understanding of the object with its colour shades, design, texture etc.
4. ***Samavaya***<sup>11</sup>: There are some buddhi performances where the objects are interacting directly in the form of property not with the *Indriya*, but with the property of *Indriya* in general. The interaction between two inherent properties takes place in this case. It gives an understanding of sound in general.
5. ***Samaveta Samavaya***<sup>12</sup>: This is the performance of buddhi due to interaction between two inherent properties where the properties of the object are classified. It is the understanding of sound type, tone, mood etc.
6. ***Abhava Pratyaksha***<sup>13</sup>: This is the performance of buddhi understanding the object with its classified properties where it understands the absence of the total or partial object.

## 2. The interacting object

This *Padartha Vigyana* aspect provides different types of attributes of interacting object. Some of them are inherent (*Sarth Guna* and attributes like *Guru, Laghu, Ruksha* etc. **20 attributes**) and obviously gives the detailed knowledge of the object. Some of the attributes are noticeable with in depth analytical approach through interaction with the object. *Ayurveda* describes this approach under the context of '*Paradi Guna*'.

## 3. The ways of interaction (*Paradi Guna* related interaction)

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<sup>9</sup>. घटरूप प्रत्यक्षजनने संयुक्त समवायः। चक्षु संयुक्ते घटेरूपस्य समवायात्।

<sup>10</sup>. चक्षुश्रोत्रेण शब्द साक्षात्कारे समवायः सन्निकर्षः। कर्णविवरवृत्त्याकाशस्य श्रोत्रत्वात् शब्दस्य आकाशगुणत्वात् गुणगुणिनोश्च समवायात् ।

<sup>11</sup>. संयुक्ते घटं रूपं समवेतं तत्र रूपत्वस्य समवायात् ।

<sup>12</sup>. शब्दत्वसाक्षात्कारे समवेत समवायः सन्निकर्षः । श्रोत्रसमवेते शब्दे शब्दत्वस्य समवायात् ।

<sup>13</sup>. अभावप्रत्यक्षे विशेषण विशेष्याभावः सन्निकर्षः। घटाभाववत् भूतलम् इति अत्र चक्षुः संयुक्ते भूतले घटाभावस्य विशेषणात्वात् (तर्कसंग्रह)

This approach elucidates more dimensions of knowledge, which help to assess different dimensions of buddhi. Approach about *Paradi Guna* is as follows<sup>14</sup>:

- **Para** – it means distant. This is the relative term and represents comparative distantness through interaction with the object in finding the aspect of similarity.
- **Apara** – it means close. This is relative term and represents comparative closeness through interaction with the object in finding the aspect of similarity.

These two attributes generally present the process of comparison.

- **Prithaktva** –it means isolation. The attribute that distinguishes, differentiates, or separates out. This term utilised to differentiate the thing through interaction with the object in analytical aspect.

This attribute in combination with *Para Apara* represent identification and differentiation of proper object after comparison.

- **Vibhaga**- it means classification, sorting, or categorization. This attribute classifies the object on the basis of Para and Apara through interaction with the object.
- **Samyoga** –it means fusion, combination, or union. This attribute finds the unions or fusions within the object through interaction with the object.

This attributes identifies interlinked theme and uncommonness & commonness respectively.

- **Parimana**- it means measurement. This attribute measures the object through the gradual interaction with the same by the steps of Samyoga and Para.
- **Sankhya** – it means quantification. This attribute quantifies the object through the interaction with it.

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<sup>14</sup> परापरत्वेऽस्तिस्तु योजना या तु युज्यते। सन्ख्यास्यात्गणितं योगः सहसंयोग उच्यते। द्रव्याणां द्वंद्वसर्व्वक-  
कर्मजो अनित्य एव च। विभागस्तु विभक्तिः स्यात् वियोगो भागशो ग्रहः। पृथक्त्वं स्यादसंयोगो  
वैलक्षण्यमनेकता। परिमाणं पुनर्मानं संस्कारः करणं मतम्। भावाभ्यसनमभ्यासः शीलनं सततक्रिया। इति  
स्वलक्षणैः उक्ता गुणाः सर्व्वे परादयः। चिकित्सा यैरविदितैर्न यथावत् प्रवर्तते ।। च.सू.२६/३४-३६.



- ***Samskara*** – it means the tool or media. This attribute represents the relation between the object and the tools those representing the object through the interaction.

It explains the media of representation of the knowledge like verbal, written, visual, discussion, electronic presentation in specific version etc.

- ***Abhyasa***—it means repeated practices. This attribute represents the repeated interactions with the object through the interaction with the object.
- ***Yukti*** : - it means trickfullness. It represents the tickfull application of above attributes (in sense of composition, sequence) to infer or get the proper knowledge through the interaction with the object.

These attributes are representing knowledge in different dimension; hence incorporated to design the questions based on it. Logical combinations were made in designing various types of questions in the context of above Gunas. The knowledge represented after the interaction though these attributes is analysed to assess the buddhi function.

#### **4. The modes of interaction (*Pramana*)**

The interaction takes place directly with the object or indirectly in different modes like,

- ***Pratyaksha***: direct perceptive mode
- ***Anumana***: logical interpretative / inference mode
- ***Upamana***: resemblance mode
- ***Aapta***: Authoritative mode.

#### **Application**

Understanding above views provides lot of applied aspects of functions of buddhi and also the field of buddhi. This explanation gives us the steps of development of performing buddhi at micro level. We think that these are the directives to innovate buddhi developing tools and buddhi assessment tools. The classification of the conventional children puzzles according to the age group shows the same directives are followed:

1. The basic puzzles are based on the size and colour comparison (single piece puzzles)
2. The next puzzles are based on colours and shapes of different parts of a single object like fruit, animal, bird etc. (5 to 6 pieces)
3. The next puzzles are based on the combination of animal, cartoons, house, and tree etc. Here the child has to compare the differences between colours, heights, distances between the objects (More than 15 up to 120 pieces). Then next are the 3-D puzzles.....
4. The child playing with the puzzle sometimes comes to know that one of the pieces of the specific picture is not there in the group. It is missed somewhere.

In case of auditory object the same directives seen followed as;

- The newborns are attracted toward the sound object in general
- Then they start to understand their mama's sound, papa's sound etc.
- Later on they start to understand the meaning behind the sound tone i.e. calling with love, with anger or in normal mood.
- Later on they start to understand the unexpected absence of the person at expected time through the absence of expected specific sound.

We hear recorded songs and unrecorded songs. Whenever there is an excess or less pause by the singer we feel much stranger in well-known song than in unknown or unrecorded song. The buddhi related to sound object is said to be poorly developed or still need to develop; when someone does not understand these differences.

These examples conclude the applied and practical importance of these six levels.

The classification of interaction according to *Paradi* properties helps us in designing tools for development and assessment of the performing buddhi.

1. Specific or different types of interactions
2. Specific or different modes of interactions
3. Specific or different types of *Indriya buddhi* performance

These tools conclude the

- Status of performing buddhi.
- The better performing dimension or the performing mode of buddhi
- The area of performance where more efforts needed to be taken.

All these things seem very practical as we see different types of intelligent tests are based on these things. E.g.

1. Find the differences between two pictures, find the proper shadow, and arrange the pictures in sequence.
2. Different games are designed on the basis of these things.
3. The doctors need perceptive and logical reasoning mode, lawyers need logical reasoning than perceptive mode, and artists need especially resemblance mode. Their excellence in these modes represents their expertise in professional skills.
4. The study of *Guna Vigyana* helps in understanding different drugs. It also helps in selection of proper herbs, proper time, and its proper quantity according to symptoms and age.

#### **c. Assessment of buddhi performance – *Pramana Vichara***

Aspect of *Padarthavigyana* clears that it is not possible to understand performing buddhi through the direct mode (*Pratyaksha Pramana*) of interaction. It can be inferred only (*Anumana Pramana*) through its presentation in different dimensions.

It means above understanding from the aspect of *Padartha Vigyana* can be the baseline in defining strategy of assessment of buddhi.

## **B.2. Concept of buddhi in *Charaka***

### **B.2.1. Buddhi and allied terminologies**

There are different words used in texts having close meaning or the relation to buddhi performance. They are different by terminology and meaning; still there is confusion in verbal practice. It is important to understand and clear about their literary meanings

by *Ayurvedic* referencing with its practical perspective. It may further help in elaborating buddhi concept.

### 1. *Pragya*:

We got different meanings about *Pragya* from texts and the dictionaries. Here for this study we have limited our efforts to *Charaka* only.

According to *Charaka* understanding at *Sushupti* state of mind is called as *Pragya*.<sup>15</sup> It is the ideal meaning. There are three different states of mind at which *Atman* experiences the knowledge of different level.

a. ***Jagrita state***:-This is the state of mind at which it experiences the knowledge perceived by eyes, ears etc.

b. ***Nidra state***: This is the state of mind at which it experiences the knowledge in the form of indicative dreams during sleep.

c. ***Sushupti state***: This is the state of mind at which all barriers like *Raja*, *Tama*, *Indriya*, and Mind etc. disappear and the timeless pure knowledge get experienced. This is the state which is beyond the *Jagrita* and *Swapna* states. This type of knowledge cannot be experienced by a common person. These types of practices are expected in *Yoga* or spiritual activities.

*Ayurveda* mentioned that the common routine knowledge systems are always in association with *Rajasa*; hence totally pure knowledge is not in the range of common people.

In another statement *Chakrapani* says that *Dhi*, *Dhriti*, *Smriti* are the types of *Pragya*.<sup>16</sup> It senses that the proper functioning of *Dhi*, *Dhriti*, and *Smriti* represents the *Pragya*.

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<sup>15</sup>. सुषुप्ति स्थानस्य प्राज्ञस्य प्रज्ञा । तज्जात अहंकाराख्या बुद्धि । (च.शा. १/१५, गंगाधर १८०७)

सुषुप्तौ सर्वाणि मनसि लीयन्ते, मन, प्रज्ञान आत्मनि तामसे महत्तत्त्वे तामसस्तु राजसे महत्तत्त्वे । राजसस्तु सात्त्विके महति । सात्त्विकस्तु महांश्चेतं इच्यते सा प्रज्ञा प्रज्ञावान् । (च.शा. १/१२, गंगाधर १७६८)

<sup>16</sup>. धीधृतिस्मृतयः पुनः प्रज्ञाभेदाः । (च.शा. १/१६, चक्रपाणि)

According to *Amara Kosha*, knowledge process in superiority or of high degree means *Pragya*.<sup>17</sup>

The proper harmonious fusion of *Dhi*, *Dhriti*, and *Smriti*; functioning properly results in correct knowledge and the correct knowledge is the superior state of the *Buddhi* performance in practices. This may be as a result of

- i) Direct interaction between *Indriya*, mind, and the object or
- ii) Respective or irrespective of *Indriya* indirectly with the object.

This correct knowledge is called as *Pragya* and the person who deserves the proper *Dhi*, *Dhriti*, and *Smriti* is named as *Pragyavant*.

When one of these factors is not functioning properly or not fused harmoniously then the resultant function represents incorrect knowledge which is named as *Pragyaparadha*.<sup>18</sup> This is the state of improper buddhi performance. It takes place in *Jagrita* state.

There are three ways of understanding any term by meaning.

1. **Yogic**: understanding the meaning of the term through grammar, *Vyutpatti* etc.
2. **Roodha**: understanding the meaning of the term by proper functions of *Dhi*, *Dhriti*, *Smriti*
3. **Yogaroodha**: understanding by both the ways.

The dictionary wordings for *Pragya* are discrimination, judgement. The judges, directors; managers show their high intelligence in this aspect.

In short *Pragya* is the pure knowledge at the *Sushupti* state of mind by the *yogic* way classically. It is the correct knowledge at the *Jagrita* state of mind practically (*roodhartha*). So practically *Pragya* means nothing but properly performing buddhi.

## 2. Medha:

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<sup>17</sup>. प्रकर्षेण जानाति । (अमरकोष)

<sup>18</sup>. धीधृतिस्मृतिविभ्रष्ट कर्म यत्कुरुतेऽशुभम् । प्रज्ञापराधं....। (च.शा. १/१२)

Retentive type of buddhi is called *Medha*.<sup>19</sup> Eligibility of perception i.e. understanding of the object is also called as *Medha*.<sup>20</sup>

*Charaka* elaborated *Medha* as the power of perception principally and the power of retaining subordinately. The person having both the powers in excellence is said 'Bahushrut' i.e. having profound knowledge and hence he deserves the capacity of proper and prompt decisiveness. The level of *Medha* is decoded on the basis of how much the person has understood and in what time.

*Medha* is one of the *Pitta* function. It means proper *Pitta* functioning in the body leads to the proper functioning of *Medha*.<sup>21</sup> The 'Teekshna' attribute of *Pitta* leads to fast understanding and the 'Sthira' attribute of *Kapha* leads to its retention. The computer talent is the *Medha*. The current methods of school examinations are based on the examination of *Medha and Smriti*. Grade of *Medha* can be developed by special training.

### 3. *Dharana*:

The capacity of grasping and retention of the knowledge is *Medha*. *Gangadhara* has said that the person deserves profound *Medha*; who restores a lot.<sup>22</sup> The restoration is the *Dharana*.

In another reference *Chakrapani* says that the *Dharana* is the power of recalling later after the perception.<sup>23</sup>

*Gangadhara* explained that the study of any subject in word to word manner is called as *Dharana*. Or the capacity to present the perceived knowledge in the same sequence and with the same words uninterrupted is called as *Dharana*. *Gangadhara* mentions

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<sup>19</sup>. धारणावती धी । (च.सू. २७/०७/च.वि. ६/गंगाधर)

मेधाविनं धारणावति बुद्धियेस्य । अमरकोष तत्र । (च.नि.८)

<sup>20</sup>. मेधां ग्रहणेन संज्ञा । (च.वि. ८)/ मेधां ग्रंथादि धारणेन परीक्षेत । (च.वि. ४/८)

<sup>21</sup>. प्रभा प्रसादो मेधा च पित्तकर्म अविकारजम् । (च.सू. १८/५७)

<sup>22</sup>. मेधाविनं धारणावतिर्बुद्धिर्यस्य तम् । च.वि. ८/६, गंगाधर

<sup>23</sup>. ग्रहणधारणविज्ञानप्रयोगकर्म.....। धारण इति गृहितस्य उत्तरकालस्मरणम् । चक्रपाणि च.सू.२९/४, ११४२

that the person with weak *Dharana* is unable to represent the knowledge in proper words and his presentation shows collected and mixed pieces of small sentences.<sup>24</sup>

The *Dharana* is the presentation of knowledge in proper words; not by meaning. *Hemadri's* reference about *Dharana* and *Smriti* also explains the same.<sup>25</sup> The uninterrupted and fluent recitation of any *Stotra*, paragraph, dialogues of the drama or poem and the pin point answers like fill in the blanks, dates and years from the history, proper references etc. represents good *Dharana*. The stenographers, advocates or judges, actors need good strength of *Dharana*.

#### 4. *Dhriti*:

*Dhriti* is the controlling or the holding power. The proper *Dhriti* is the strength that controls the mind interacting with wrong object by withdrawing it from the feeling of the pseudo comfort. The strong *Dhriti* does its job irrespective of hard or painful efforts. *Charaka* also said that *Dhriti* connects the mind with the proper knowledge or the scientific knowledge or the special knowledge and detaches from the wrong and unscientific knowledge. It maintains the life on the path of the proper codes or the ethics.<sup>26</sup>

There will not be proper control if *Dhriti* is vitiated. Then mind demands for improper things to enjoy and hate for good things to enjoy. If *Dhriti* is proper then the person is happy and healthy<sup>27</sup>. The *Dhriti* takes the strong efforts to engage the mind; when

<sup>24</sup>. परीक्षा हि बुद्धिमताम्। श्रुतम्, विज्ञानं, धारणं, प्रतिभानं, वचनशक्तिः, इति गुणान्। धारणम् इति शब्दतः शास्त्राभ्यासः। गंगाधर, आधारणावत्त्वम् - शब्दतो अभ्यासविरहः। वाक्यधारनहीनं परीक्षेत् अविद्धदीर्घसूत्रसङ्कुलैः वाक्यदण्डकैः च. वि. ८/१९ वाक्यधारणहीनं अल्पमेधसां। गंगाधर

<sup>25</sup>. गृहितस्य विच्छेदेन धारयितुं शक्तिः स्मृतिः। अविच्छेदेन मेधा ॥

<sup>26</sup>. विषयप्रबलं चित्तं धृतिभ्रंशात् न शक्यते नियन्तुम्। नियन्तुम् अहितात् अर्थात् धृतिर्हि नियमात्मिका। च. शा. १/३२ विषयप्रबलचित्तस्य निग्रहकारिणी शक्तिः धृतिः। नियन्तुम् इति व्यावर्तयितुम्। धृतिर्हि नियमात्मिका। धृतिमंतं - कार्यमनोनियमात्मिकाबुद्धिर्यस्य तम्। च. वि. ८/६ गंगाधर १५४७

<sup>27</sup>. धीभ्रंशात् विषयकर्मणि प्रवर्तमानं चित्तं धृत्या न नियम्यते। धृतिभ्रंशात् तु विषमकर्मणि इच्छा भवति। यत् आपाततः सुखं स्यात्, यतो दुःखं स्यात् तत्र न द्वेषो भवति एवं तृष्णा भवति। धृत्या तत् मनो निग्रहे विषमप्रवृत्तिः अभावात् आरोग्यम् सुखं च भवति। गंगा. १८३७

there is nothing around and also takes the efforts to work out some program in a purpose to enjoy the liberty (*Moksha*)<sup>28</sup>.

According to *Ayurveda* *Dhriti* is the best controlling factor; which is under the governance of *Prana* at functioning mode within the body.<sup>29</sup> Weakened *Dhriti* or vitiated *Prana* strongly demands for wrong things by knowing it. In short; *Dharana* is the factor that drives the execution according to the proper decision.

References from other dictionaries reflect the same sense. *Shabda kalpadrima* quote *Dhriti* as *Dhi Indriya* or *Dhijanaka Indriya*.

*Dhriti* is quoted as '*Paarthiva*' property. It means it should deserve the *Sthira*, *Guru*, *Kathina*, and *Gandha* along with '*Prasavadharmi*' qualities. These qualities indicate lack of instability or groomed stability; which reflects in the *Dhriti* function as a strong holding power in difficult situation.<sup>30</sup>

The '*Sthira*' is the property which is known as *Patanapratyogi*. It also reflects in *Dhriti* as a strong holding power to hold the expected decision or the decided goal in any difficult or painful condition.

*Bhagavad-Gita* also classified the *Dhriti* function<sup>31</sup> on this point of view as

1. It never spoils (*Sattvika*)
2. It spoils occasionally to achieve some demanded things. (*Rajasika*)
3. It usually spoils under the influence of emotions / *Vikara* (*Tamasa*).

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<sup>28</sup>. धारणं धर्मशास्त्राणां विज्ञानं विजने रतिः। विषयेषु अरतिःमोक्षे व्यवसायः पराधृतिः। च.शा.१/४०

<sup>29</sup>. हृदयेन्द्रिय चित्तधृक् । (प्राण कर्म)

<sup>30</sup>. धृतिः भूमिगुणत्वञ्च । भा.शा. २५५ स्थैर्यं गुरुत्वं च काठिन्यं प्रसवार्थता । गन्धो गुरुत्वं शान्तिश्च संघातः स्थापना धृतिः ।। स्थैर्यं अचाञ्चल्यं गुरुत्वं पतनप्रतियोगी गुणः । प्रसवो धान्वादि उत्पत्तिः तदर्था । सामर्थ्यं संघातः क्लिष्टावयवत्वं स्थापनाममुष्यादि आश्रयत्वं धृतिः पाञ्चभौतिके मनसि यो धृत्यंशः स पार्थिवः स्थैर्यं शब्देन एव उपात इति धृतिशब्देन अत्र भूतान्तरप्रवेशस्थानत्वं उच्यते । नीलकंठ व्यास ।

<sup>31</sup>. pl. see. Page 60



*Bhagavad-Gita* says that the properness or improperness of the buddhi at the level of execution is seen budded (*Prasava*) in these different levels of *Dhriti*. *Gangadhara* also accepted this type of classification (Ch.vi.8 page 1669)

The above explanation concludes that *Dharana* and *Dhriti* are the *Patanapratyogi* type of strengths but are totally different entities by their functions. They also are examined differently.

## 5. *Smriti*:

*Amarakosha* says *Smriti* is the rethinking of retained knowledge<sup>32</sup>.

This shows the relationship between *Medha* and *Smriti*. It concludes that thinking is the part of *Smriti*. The *Smriti* is one of the refining of understood knowledge. It is the cause of proper knowledge.<sup>33</sup> Rememorizing of expected knowledge at expected time results in proper decision, which results into the proper knowledge.

*Charaka* mentions that (proper) *Smriti* is the type of *Pragya* i.e. integral part of (proper) buddhi performance. Thus proper *Smriti* and proper *Medha* are important and integral parts of the process of buddhi performance. *Charaka* says that *Smriti* performance generates after the proper *Dhriti* performance.<sup>34</sup>

There are some causative factors for the process of recalling given by *Charaka* and *Gautama rishi*. According to *Charaka*<sup>35</sup> there are eight factors that causes the *Smriti*. They are as follows,

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<sup>32</sup>. स्मृति चिंता आध्यानं इति अमरः ।

<sup>33</sup>. स्मृति स्मरणशक्ती । (च.सू. १३/४३)/ अनुभवजन्यं ज्ञानं स्मृतिः । (च.शा. १/४३);

दृष्टश्रुतानुभूतानांस्मरणात् स्मृतिरुच्यते ।च.शा. १/४८ ; इन्द्रियनिरपेक्षं विषयं मनोयद् पुनः गृह्णाति

<sup>34</sup>. स्मृतिः सत् सेवनादैश्च धृत्यन्तैरुपलभ्यते। च. शा.१/४७

<sup>35</sup>. वक्ष्यन्ते कारणान्यष्टौ स्मृतिर्यैरुपजायते। निमित्तरूपग्रहणात् सादृश्यात् सविपर्ययात्।सत्त्वानुबन्धात् अभ्यासात् ज्ञानयोगात् पुनःश्रुतात्।दृष्टश्रुतानुभूतानांस्मरणात् स्मृतिरुच्यते। च.शा.१/४८

- |                                    |   |
|------------------------------------|---|
| 1. By seeing the cause             | 2. By seeing the features                       |
| 3. By seeing the similarity        | 4. By seeing dis similarity                     |
| 5. Due to strong intention of mind | 6. <i>Yogi</i> through their superior knowledge |
| 6. Due to the practice             | 8. Due to repeated interaction                  |

#### 6. *Mati*:

*Charaka* has quoted the term *Mati* and *buddhi* separately at one statement. Both of the commentators explained term *Mati* as thinking, memorising, resolving. They have mentioned *Buddhi* term as critically interpreting and decision making.<sup>36</sup>

With above explanation it can be stated that memorising, thinking, resolving are the functions of mind not need critical interpretation about right or wrong. The resolution function is also out of range of making of decision. *Medha* type of function can be considered under this term. The follower type of people, performing only with the dectaction or on the basis of someone's thoughts or under the influence of some one can be coclude the presenting zone of *Mati*.

#### 7. *Pratibha*:

*Charaka* in Su.27/74 mentioned that *Pratibha* is the *Pragya*.<sup>37</sup> He further extended that the person is said '*Pragyaheen*' not having proper knowledge or having just a

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<sup>36</sup> चिन्त्यसंकल्पादि विषया मति। उहापोहादि बुद्धि विशदा बुद्धि। च.शा.२/४६ गंगाधर मतिस्तु स्मृतिचिन्तादि। चक्रपाणि

<sup>37</sup> प्रतिभा प्रज्ञा। च.सू.२७/७४

perception.<sup>38</sup> He meant that only the perception of the principle from the object is not perfect buddhi.

*Gangadhara and Chakrapani* in *Vimana* 8 elaborated it in context to make the term very clear that *Pratibha* means understanding the principle by different meanings and by different words.<sup>39</sup> It is true that without having proper understanding no one can explain the principle in different words, in different shades of meanings in aesthetic sense.

*Pratibha* is an innovative, creative kind of buddhi which sparkles, flashes new ideas, dimensions. The person don't have this kind of ability is called as *Pratibhaheena*.

*Pratibha* is named in *Apte Kosha* by the words splendour, flashing intellect. The artists, writers, musicians, composers, orators deserve this flashing intellect. They need to understand the topic clearly to elaborate or to illustrate it in good words.

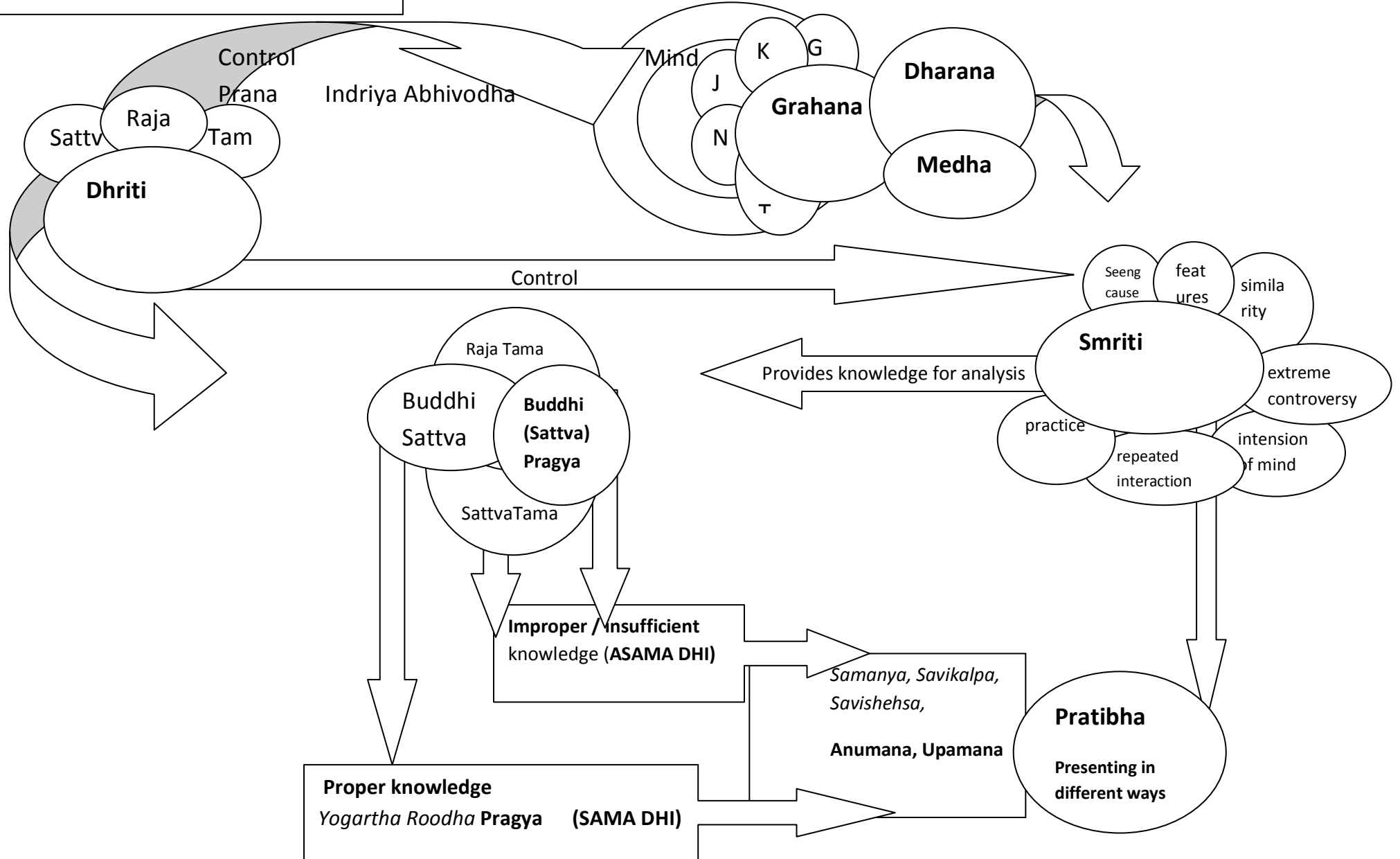
This is the total outcome of *Daiva*, any training cannot create it.

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<sup>38</sup>. तत्र प्रज्ञाहीनम् इति श्रुतमात्रम् अर्थतत्त्वावबोधः।

<sup>39</sup>. तत्र प्रतिभा -अनेकविधेन इति नानार्थकशब्दात्मकवचनेन ।च.वि.८/१९, गंगाधर १५५३, नानार्थवाचिना अनेकार्थवाचिनः । चक्रपाणि.

**Dhi-Dhriti-Smriti - interrelations**



**Indological Truths**

### B.2.2. Arising of buddhi

Principally buddhi arises in the form of the '*Mahat tattvam*'. It represents universal status and infinite range of buddhi (universal consciousness). In the evolution process of universe, *Mahat* is the first factor evolved from *Avyakta*. The *Sankhya Darshana* gives us the detail elaboration about it.

Buddhi enters into body as the property of *Atman*. It connects with '*Sattva*' *Guna* of mind and results in to *Avidya buddhi*. It connects with the *Indriya* organ and results into the *Indriya buddhi*.

#### a. Arising of Buddhi -The time

Buddhi is the property of *Atman*. After the conception when the fusion between *shukra* and *shonita* takes place, at that time the *Atman* with its properties enters in it resulting into the a live state of *Garbha*<sup>40</sup>. Thus the buddhi arises in the body.

#### b. Arising of Buddhi- The sequence

After this augmentation, the first factor arising from this cluster is the Buddhi, which creates the right platform for the next arising factor *Aham*.

*Gangadhara* elaborated the sequence in detail which is as follows<sup>41</sup>; The *Atman* with its property enters in the augmentation of *shukra and shonita*. Then the first factor arises is the buddhi; which combines with the *Sattvadi Guna* and rises in the form of *Nischayatmika* buddhi. It combines with *Ahamkara* then five *Indriya* (senses) rise and when combines with *Mahabhoota* the five *Indriya* organs (sensory organs) raise. When there is an interaction between these *Indriya*, mind, and the object then *Indriya buddhi* rises in the body. This interaction leads the buddhi property to the performing state

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<sup>40</sup>. चैतन्ये जाते मनसि बुद्धिः उत्पद्यते ।च. सू. १/२, गंगाधर १४७

<sup>41</sup>. अव्यक्तात् महान् सत्त्वादीगुणान् विकुर्वाणः निश्चयात्मिकां बुद्धिं आरभते । अहंकारश्च विकुर्वाणः पंच्यबुद्धीन्द्रियाणि तत् अविद्याबुद्धिं आरभते ।....गंगाधर १७६७

### c. Arising buddhi – Defining factors

#### i. Past life karma i.e. *Bhagya vishesha*:

*Charaka* says that the colour of the skin, the voice texture, mind and the buddhi of the person are specified on the basis of his specific *Bhagya*<sup>42</sup>

It means the level of intellect and the dimensions of intellect are already embossed on the entering *Atman* on the basis of past life *Karma*.

The maturity corpus of the various types of *Karmas* or various ways of *Karmas* had done by the *Atman*'s body in the past life is called as *Bhagya* (Luck)<sup>43</sup>.

*Charaka* with his commentator *Gangadhara* has elaborated and emphasised this point by giving the example that, we commonly find different colours, voice, intelligence, and mind in different child of the same mother and father. In these factors the primary credit does not go to the parent; but to *Bhagyam*.

*Charaka* has clarified this topic with other example that, 'the children of blind, deaf parents were not seen born with the same problem of related *Indriya*; so the *Indriya buddhi* which is seen performed at the *Indriya* is not from the parent but from *Bhagya*.'<sup>44</sup>

*Atman* connected with mind experiences different objects with the help of *Indriya* but it doesn't mean that *Atman* is dependent on *Indriya* to understand

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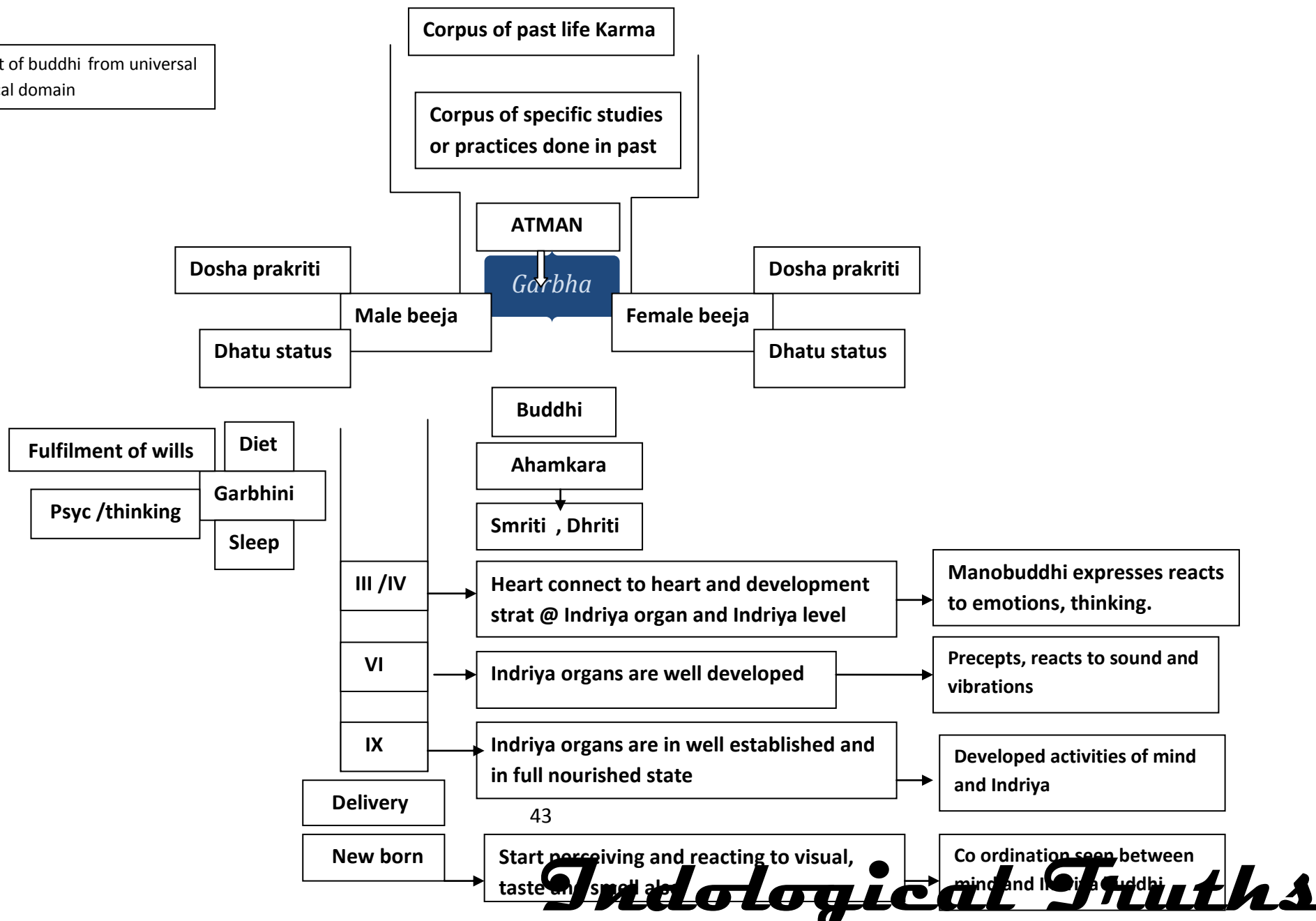
<sup>42</sup>. वर्णस्वराकृतिसत्त्वबुद्धिः भाग्यविशेषः। च.सू.११/११

<sup>43</sup> कर्मविशेषः क्रियते.....ततो भाग्यविशेषः। (गंगाधर ५४७)

<sup>44</sup>. माता पित्रोः विसदृशानि इमानि विभिन्नस्वरूपाणि प्रत्यक्षेण दृश्यन्ते । आत्मजाहि स्वरवर्णाकृतीनां विशेषः न भाग्यविशेषात् हृते सम्भवन्ति । भाग्यविशेषश्च सत्त्वबुद्धिविशेषेण पूर्वदेहकृतैः कर्मभिः जायते । (च.सू.११/११ गंगाधर ५४५)

**Arising buddhi**

Establishment of buddhi from universal domain to local domain



all types of knowledge. He also can achieve that knowledge by connecting with *Antahkarana* or mind; where *Indriya* are absent or inactive.<sup>45</sup>

## ii. The past lives studies

The repeated practices of specific topic (*Adhyayana Samskara*) in the past lives carried forward with the *Atman* and reflected as the performance of *Buddhi*.<sup>46</sup> E.g. Study in music, study of *Veda*, study of mathematics etc.

## iii. The beeja

Body follows the mind and mind follows the body is the basic physiological rule in *Ayurveda*.<sup>47</sup> The body is founded of *Dosha*, *Dhatu* etc.; hence their qualitative and quantitative state influence, specify and classify the mind functions and thus the *Buddhi* performance. In the same way the style of thinking or the attitude of the mind also influences the body i.e also the *Shukra Dhatu* and *Beeja*.

*Panchamahabhoota vikara* i.e. *Dosha*, resultant *Dosha Prakriti*, *Dhatu*, etc. of born child are derived from the male beeja and female *Beeja*. They represent or execute the buddhi performance after the birth.

Thus indirectly both the *Beeja* show definite influence in styles or shades in presentation of performance of the buddhi. E.g. we see the kid performing either father's style or mother's style (especially the performances like memory, *Dhriti*, *Dharana*, concentration, stability)

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<sup>45</sup>. यदि च मनुष्य मनुष्य प्रभवः, कस्मात् जड अन्ध कुब्ज मूक वामन...व्यङ्ग उन्मत्तकुष्ठि किलासिभ्यो जतः पितृसदृशरूपा न भवन्ति । अय अत्रापि बुद्धि एवं स्यात् । स्वेनैव आत्मा चक्षुषा रूपाणि वत्ति, श्रोत्रेण शब्दान्...बुद्ध्य बोधव्यम् इति हेतुना । न जडादिभ्यो जातः। (च.शा.३/२२) इन्द्रियाधिनत्वेन ज्ञानमात्मनः पराधीनं सत् न वास्तवं स्यात् । आत्मा स्वेन चक्षुषा रूपं पश्यति। सत्त्व विशेषात् च उपलभ्यते ज्ञानविशेषः इति। (च.शा.३/२६).

<sup>46</sup>. जन्म जन्मनि यद् अभ्यस्तम्... दानम् अध्ययनं तपः। तेनैव अभ्यासयोगेन तच्चैव अभ्यस्यते पुनः॥ (च.शा.२/३६)

<sup>47</sup>. शरीरम् अनुविधीयते सत्त्वं । सत्त्वं च शरीरम् । च.सू. ११/११ गंगाधर ५४६ /च.शा.४/३७.



The role of *Daiva* is important in defining the level and dimension of *buddhi* but *Beeja* has the role in defining the structure and functioning range of *Indriya* <sup>48</sup> Hence the speciality in the range of *Indriya buddhi* represents the specificity of the *beeja*. E.g. the special smelling sense in dogs, the special visual sense in crows or in eagles are the speciality of that *Beeja*.

#### **d. Arising buddhi -Representation time**

As the *Atman* enters in the body it fuses with mind and the actual performance gets activated. We cannot see its representation up to the first three months because *Garbha* is not developed with the organs like heart, ear, and *Indriya* organs like nose, ear. It means up to that period he cannot represent his experienced emotions. Hence it is not possible to infer or assess.

According to *Charaka* in the third month of pregnancy this development in *Indriya* organ starts, heart get connected with mother's heart and *buddhi* represents the performance in the form of *Sukha or Duhkha* etc. emotions. *Gangadhara* mentioned that the second half of third month and the first half of fourth month is the time of development of the organs and so of representation of *buddhi*. The full development of these organs and other tissue body takes place in the seventh month and the *buddhi* represents fast and intense performance. <sup>49</sup>

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<sup>48</sup>. शरीरविशेषयोगात् सत्त्वविशेषः। ततः बुद्धिविशेषः। गंगाधर पत्र क्र. ५४७

अन्यस्मात् बीजात् न अन्यस्य उत्पत्तिः इति उक्तिः। ( )

<sup>49</sup>. बाह्येन्द्रिय अभावेऽपि अन्तःकरणमनोयोगात् नित्यम् आत्मा मनःकरणको ज्ञानवान् एव अयम् इति अर्थः। यत् एतु एतत् बाह्यविषयगतं ज्ञानं तत् सत्त्वेन्द्रिय अधिष्ठान विशेषात् भवति। यत्तु केवल मनोजन्यं आत्मज्ञानं तत् भवति एव सर्वदा। (चक्रपाणि)

इन्द्रियाणि अभिनिर्वर्तन्ते वेदना सुखदुःखोपलब्धिः। (च.शा.४) व्यक्तो भावो बुद्ध्यदीनां रूपादीनां.....। तृतीयमासशेषार्धम् आरभ्य चतुर्थमासस्य पूर्वार्धयावत् यत्कालमेव यस्य गर्भेन्द्रियाणि श्रोत्रादीनि बुद्धीन्द्रियाणि.... तत्कालमेव अस्य गर्भस्य दन्यानक्रिययोः बहिः प्रव्यक्तत्वं चेतसि मनसि वेदना सुखदुःखनिबन्धं दन्यानम्.....। (गंगाधर )

सर्वैः भावैः आप्यायते गर्भः सप्तमे। (बलवर्णकान्तिबुद्धिसर्वाङ्प्रत्यङ्गैः)

In short *Atman* enters at the time of augmentation with its property buddhi defined by his *Bhagya* derived from his past life *Karma*. Thus Buddhi property gets converted into action mode due to association of mind with *Atman*. At its early period *Garbha* doesn't have *Indriya* organs, heart but still the buddhi continues its functioning mode and experiences the knowledge. The knowledge system continuously is in working mode at that time is called as '*Manojanya gyana*'. *Garbha* experiences many things irrespective of *Indriya* during that time.

E.g. Upto the first three months it cannot understand the sound or the meaning of the words; if mother is reading or hearing music, but it definitely experiences the clarified emotional state during or after reading or hearing. The effect of sound waves, vibrations also can be seen during this time.

The emotional state, thoughts, extracted meaning of our hearing, reading, thinking are considered the factors influencing the performing buddhi from the time of augmentation. It is important to understand that the influence or the effect of 'Buddhi promoting factors' or 'Buddhi destructing factors' have their accountability from the time of augmentation. Hence diets, behaviour, psychological behaviour, sleep, any kind of diseased state are the factors to be considered influencing buddhi after the successful conception.

The aetiology has to be considered from this time in buddhi related imbalances in diagnostic perspectives and the advices of good behaviour, good conduct, and good food should be followed from this time in health perspectives. The advices to avoid the factors badly effecting are also considered from this time. Hence the activities of *Garbhasamskara* related to object knowledge (*Indriyarth*) can be considered logically effective on performing buddhi after four months and the activities related to clarified *Bhava* or emotions are considered logically effective from the conception.

Thus buddhi performance begins from *Garbha* state and further developed by the influence of many other factors like parenting, family culture, social atmosphere, and time.

### B.2.3. Performing buddhi

References from various texts and dictionaries represent different meanings and views about buddhi performance in the literature review. *Padartha Vigyana* in *Charaka Samhita* clarifies the silent and functioning phases of buddhi i.e. property, performance, and its development. *Charaka* and his commentator has described about actual buddhi performance within the body, in details.

#### Performing Buddhi - the fundamentals

1. The buddhi is the first evolving factor from the instinct. It is the out product of imbalance state of *Triguna* but basically proceeded over by the *Sattva Guna*.
2. It is the pre arising factor than *Ahamkara* in its silent mode. But it results into the functioning mode (performance) due to the *Ahamkara* and then we come to know about it by buddhi performance. The *Ahamkara* means the body's identity. We recognise each person due to *Ahamkara*. It is theoretically correct; but in actual practice we understand it because of buddhi.<sup>50</sup>
3. There are three *Ahamkara* i.e. *Sattvika*, *Rajasika*, *Tamasika*. They represent three phased functioning of the mind. They represent the knowledge perceived at *Sushupti*, *Nidra* and *Jagrita* state respectively. The proportionate combinations of these three *Ahamkara* results into *Dhi*, *Dhriti*, *Smriti*, *Indriya* etc. and the collective performance of *Dhi*, *Dhriti*, *Smriti* results into buddhi performance.<sup>51</sup>

<sup>50</sup> तेन बुद्धिव्यापारेणैव अहंकार व्यापारो गृह्यते। च.शा. चक्रपाणि १७६७ / ६८.

<sup>51</sup> . अव्यक्तात् जायते बुद्धिः बुद्ध्या अहमिति मन्यते । परं खादीनि अहंकार उपादत्ते यथाक्रमम् ।

अविद्या बुद्धिं यदा व्यवसायार्थं प्रवर्तते तदा स उद्विक्तः अहंकारः परिणमन् मनसि बुद्धिरूपेण जायते...सा बुद्धिः त्रिधा धीधृतिस्मृतिभेदात् । (च.सू. १/२६, गंगाधर १५७ पान) बुद्धिः यो अभिधीयते.महान्, सप्रमा सा च । सत्वमुपादानाव्यक्तविवर्तिता विशिष्टा पूर्वस्वरूपा, त्रैगुण्यवैषम्यात्मिका, तस्याः समयोगजानिता चेतना, मिथ्यायोग जनिता च अहमिति । तथा तैः अहंकारैः अवस्थात्रयं तस्या समयोगजनिताः धी धृति स्मृतयः इति एताः सर्वाः बुद्धि पदेन उच्यन्ते।

ताः पुनः इन्द्रियार्थ सन्निकर्षात् समयोगादिभिः जायमान चाक्षुष्यादयोः बुद्धेयः क्षणिकाः, निश्चयात्मिकाश्च,

भ्रमसंशयाख्याश्वेत्येवम् उक्तं सर्वमिदं ज्ञानं कार्यभूता बुद्धिः उच्यते । (च.सू. १/२९, गंगाधर ६२)

4. The performance of buddhi is the out product of the collective interactions among the *Atman*, Mind, *Indriya* (sensory, motor), and *Buddhi* property. None of the entities from these can perform the functions all alone. The collective interaction is the cause of their performance.<sup>52</sup> This buddhi performance further becomes the part of *Indriya buddhi*, *Kshanika buddhi*, and *Nischayatmika buddhi*.

#### **b. Performing Buddhi -*Dhi*, *Dhriti*, *Smriti***

Proportionate combination of *Ahamkara* results into *Dhi*, *Dhriti*, and *Smriti*. Actually these are independent terminologies and have specific meaning.

*Dhi*- analytical power which decides right or wrong

*Dhriti*- retentive power

*Smriti*—recalling power

In any analytical process there is need to represent relevant past experiences at proper time. The retentive power drives the mind towards it, focuses the mind into the logical interpretations and further the actual decision occurs and then the execution. *Gangadhara and Chakrapani* considered them as the integral part of performing buddhi i.e. *Pragya bheda*<sup>53</sup>

Any kind of intelligent performance (buddhi performance) is analysed on the basis of the knowledge achieved, executed, and resulted after the execution.

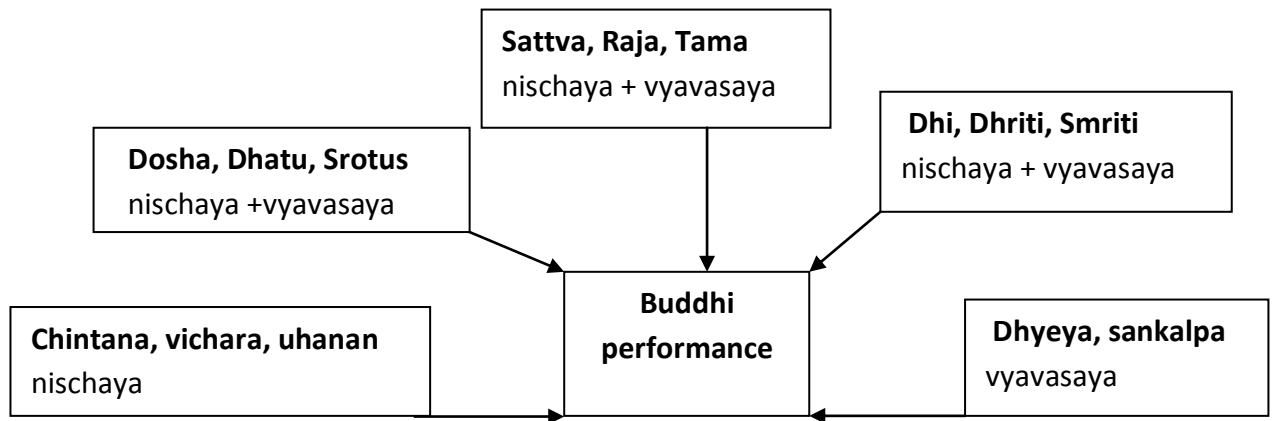
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<sup>52</sup>. आत्ममनोर्थसन्निकर्षजा ।

<sup>53</sup>. धीधृतिस्मृतिविभ्रंशः सम्प्राप्तिः कालकर्मणाम् । (च.शा. १/३२) बुद्धिस्त्रिधा धीधृतिस्मृति भेदेन । (गंगाधर १८३५, च.सू. १/२८, गंगाधर १५७)

कालबुद्धि इन्द्रियार्थानां योगोमिथ्या न चाति च । अत्र बुद्धिभेदेन धीधृतिस्मृतयः तत्प्रयुक्त वाङ्मनशरीरप्रवृत्तिः । च.सू. १/२६ गंगाधर ११७

**Buddhi performance - Influencing factors (after birth)**



It means analytical or decisive power is not the only part of any successfully executed function but *Dhriti*, *Smriti*, and many other factors are also concerned in it. Their proper and harmonious synchronism is expected for proper buddhi performance. If it is not happened properly it results as a wrong decision or as an unsuccessful activity.

The Buddhi performance is considered as the collective function of *Dhi*, *Dhriti*, and *Smriti* according to body mind physiology. According to *Ayurveda* mind and *Atman*; *Teja* and *Jala* (*Pitta*) are functioning as a combined single unit in the living body. The same way, these three factors are functioning as a combined functional unit in buddhi performance of living; though they are independent.

### c. Performing Buddhi – *Sattva*, *Raja* and *Tama*

The proper buddhi performance is preceded by *Sattva*. The *Pragya*, *Aapta* (real) *Gyan* offers us the knowledge based on *Sattva* but the common world practices are seen in association with *Raja*<sup>54</sup> i.e. based on *Dwaita*. According to *Sankhya* *Indriya* are founded by *Sattva* and *raja* and the worldly objects are by *Sattva* and *Tama*. Hence it is impossible to find the knowledge in *Sattvika* and pure form from their interaction. The knowledge from common world practices is the interactive knowledge. Hence; for the correct performance; all the factors like *Ahamkara*, *Indriya*, buddhi property etc. involved in interaction are expected to function in proper way. If one of them is not functioning correctly, it results into improper knowledge and so into improper decision.

There are states of improper knowledge (buddhi performance) like *Samshaya*, *Bhrama* due to high graded influence of *Raja* in the process.<sup>55</sup>

1. Whenever there is the difference between the knowledge from interaction and the knowledge from *Smriti* or the knowledge from innovative thought process then the state of knowledge (Buddhi performance) is called as ***Samshaya buddhi*** (confusion).

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<sup>54</sup>. रजोनुबंधं सत्त्वं लोके तत्त्वज्ञानस्य कारणं तथाविधा बुद्धिः विषये समयोगेन प्रवर्तयति । (च.वि.८).

<sup>55</sup>. इन्द्रियबुद्ध्यः, निश्चयात्मिका, भ्रमसंशयाख्या....इदं सर्वं ज्ञानं कार्यभूता बुद्धिः उच्यते । (च.सू. १/२१)

2. Whenever the thought process concludes that either is wrong or is wrong for that time then the state of knowledge (buddhi performance) is called as ***Bhrama buddhi*** (delusion).

3. Whenever these differences disappear and all knowledge concludes into one then this state of knowledge (Buddhi performance) is called as ***Nischayatmika buddhi***.

It means proper (*Sattviki*) or improper state of knowledge (*Rajasiki*, *Tamasiki*) is considered as buddhi performance (*Gangadhara*). Right and wrong performance are termed as *Samyak* and *Mithya buddhi* respectively.<sup>52</sup>

#### **d. Performing buddhi - Thought process**

*Charaka* has defined the buddhi performance as it is the decisive power in analytical thought process, which is based on usefulness, non usefulness, beneficiaries, and no beneficiaries of the object.

The thought process is the functioning of mind based on the perceived knowledge or innovative ideas. The total process is *Chintana*, *Vichara*, and *Uhana*. It is the process; where the topic is recalled again and again to understand it in detail. Then the topic is analysed on the basis of its merits and demerits. Then various logical interpretations through the different modes of understanding results into different information. Through the churning process buddhi disappears the confusions and results into decision i.e. *Nischayatmika Buddhi* performance.<sup>56</sup> The *Vyavasayatmika Buddhi* performance determinates the decision into the action.<sup>57</sup> The first part of the thought process i.e.

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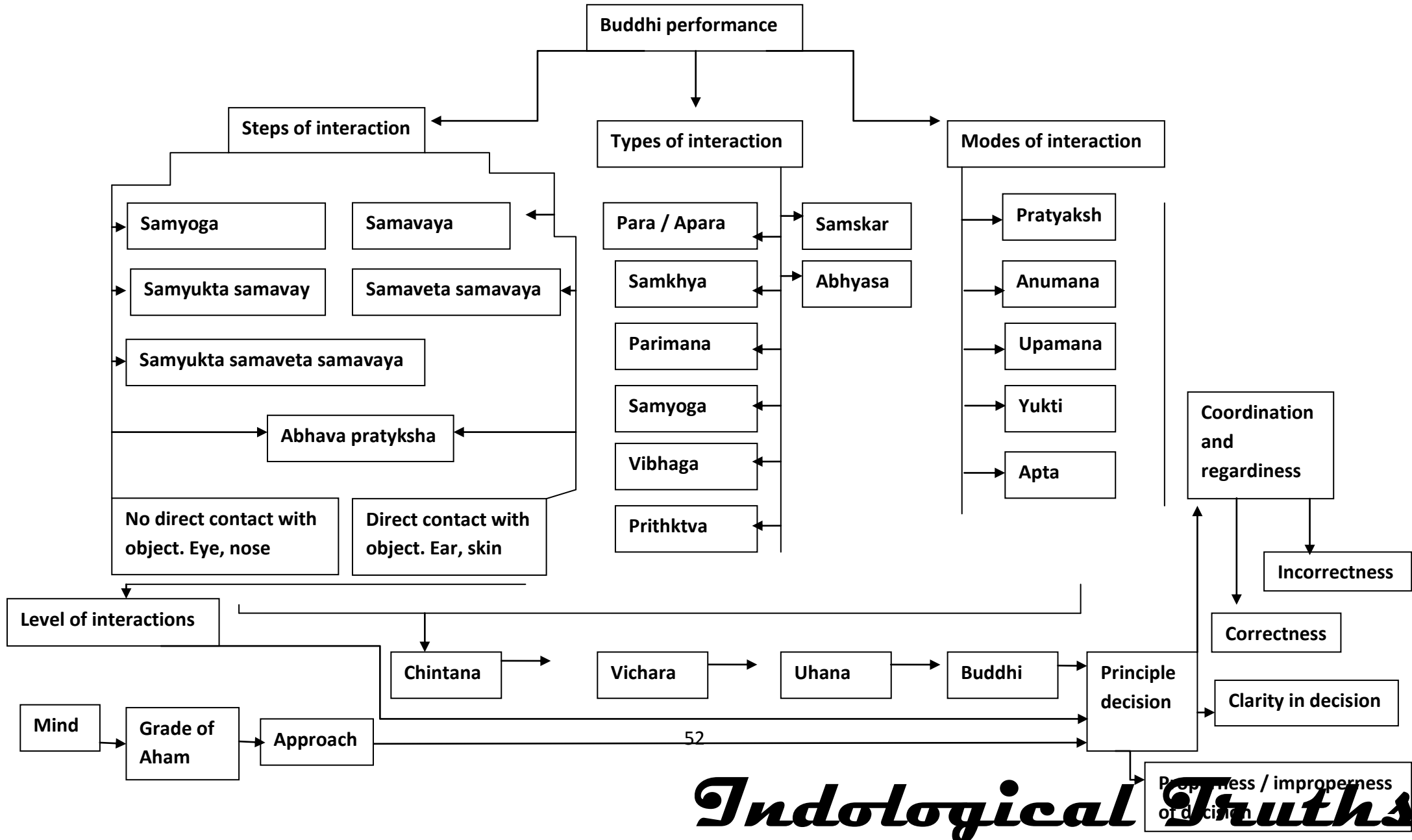
<sup>56</sup>. ऊहो विचारतश्च ततःपरं बुद्धिः प्रवर्तते ।जायते विषये तत्र या बुद्धिः निश्चयात्मिका । व्यवस्यते यथा वक्तुं कर्तुं वा बुद्धिपूर्वकम् ॥ (च.शा. १/५)निश्चयलक्षणा या बुद्धिःजायते सा निश्चयात्मिका बुद्धिः ।

<sup>57</sup>. बुद्धिपूर्वकं व्यवस्यते इति निश्चयात्मिका बुद्धिपूर्वकव्यवसायकरणबुद्धिः । (गंगाधर) व्यवस्यति इति अनुष्ठानं करोति । उद्युक्तो भवति इति अर्थः ।

बुद्ध्यवसितम् अर्थं वक्तुं कर्तुं वा अनुतिष्ठति इति यावत् बुद्धिपूर्वकम् अनुष्ठानम् । (चक्रपाणी)

## Buddhi performance i.e. interactions from back stage to on stage

Establishment of buddhi performance with different steps, types, modes, and levels of interactions





*Chintana, Vichara* means thinking of the perceived object or imagenory or innovative ideas is understood as *Mati*. The function of performing buddhi i.e. analysing, interpreting, and decising starts there after.

#### **e. Performing Buddhi and *Buddhi Guna***

Buddhi itself is the attribute of *Atman*; hence buddhi cannot deserve its attributes again. One attribute cannot be the host of other attribute is the fundamental rule.<sup>58</sup>

In *Mahabharata Moksha parva* some references we find quoting five attributes of Buddhi performance (*Buddhehe Panchagunan*). *Hemanchandra*, the eminent personality in the field of grammar has mentioned the seven properties of Buddhi performance i.e. *Sushrusha, Shrivana, Grahana, Dharana, Uhana, Artha Vigyana* and then *Tattvagyana*. (Page 34, 35)

These are actually the objectives of buddhi performance and they reflect the sense of functioning mode than the attribute mode. It will lead to *Atidesha* if mentioned them as attribute according to *Ayurveda*. *Charaka* has not mentioned the *Sattva, Raja, and Tama* as the attributes of Buddhi in his original writing.

We shall definitely discuss these things in the topic of functions of buddhi.

#### **f. Performing Buddhi –types**

We found references to many types of buddhi performances in the *Charaka Samhita* and in its commentaries. We have collected and classified them according to the core sense as follows:

**i. Status:** Buddhi performance is of two types according to its status in the universe

**A. *Nitya*:** it never changes and never ends

**B. *Anitya*:** it changes or has end as it is generated.

According to *Ayurvedic* concept the buddhi performance results by interactive process; so if it is either by proper or improper interaction; it is **of *Anitya* type**.

**ii. Platform of the performance:**

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<sup>58</sup>. गुणाः गुणाश्रयाः नोक्ता च.सू.२६/३७

*Charaka* has classified *Buddhi* performance in some different aspects. He classified *Buddhi* performance on the basis of performing platforms like

**A. *Atmapratyagastha*:** the *Buddhi*, the attribute of the *Atman*; when performing at the level of *Atman* is called as *Atmapratyagastha Buddhi*. It is actually *Pragya*. It represents only at *Sushupti* state. But it doesn't have any relevance in common world practices. It is of *Nitya* type.

**B. *Manobuddhi*:** the *Buddhi*, when performing at the level of mind as a result of the interaction among *Atman*, mind and the object is called as *Manobuddhi*. The interaction expected here is only at the level of mind, but not along with *Indriya*. It represents at *Jagrita* or *Nidra* state of mind. The *Chintana*, *Vichara* etc. mind functions and the emotional phases like *Ichha*, *Dvesha*, *Sukha*, *Lobha*, *Moha*, and *Krodha* etc. represent the performance of *Manobuddhi*.

**C. *Indriya buddhi*:** the *Buddhi*; when performing at the level of *Indriya* as a result of the interaction among the *Indriya*, mind with *Atman* and *Indriya* object is called as *Indriya buddhi*. It represents at the level of *Indriya* and in *Jagrita* state only. There are five *Indriya*; so there are five performing *Indriya buddhi*. They are supposed to get knowledge of the specific object of respected *Indriya*.

Thus *Charaka* has mentioned *Saptadha* i.e seven types of *Buddhi* but he didn't forget to quote that ultimately *buddhi* is only the one.<sup>59</sup>

### iii. Nature of the performance:

*Charaka* has classified the *buddhi* performance according to its form or the nature.

**A. *Nischayatmika*:** This is the performance of *buddhi* in the analytical aspect i.e. merits and demerits, good and bad. It dissolves the confusion and results into the decision. *Nischayatmika* means making decision. This is the core part of the total

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<sup>59</sup>. बुद्धि तु एक एव आत्मगुण प्रत्यगस्था । न तु बुद्धिसाकल्याभिप्रायेण । सा तु षडिन्द्रियाणि आश्रित्य षड्भिः व्यञ्जते । प्रत्यगात्मिकी ह्येका, मानसी चापरा द्वे अभ्यन्तर बुद्धिः बाह्या पञ्चेति । इन्द्रिये इन्द्रियअधिष्ठाने इन्द्रियबुद्धि मनांसि यथायोग्यं निर्दिष्टं, उपदिश्य च तैः उपक्रमणं दर्शयति । (च.सू. ८/२) (३८५) या यदि इन्द्रियमाश्रित्य जंतो बुद्धिप्रवर्तते । याति सा तेन निर्देशं मनसा च मनो भवा । (च.शा. १)

buddhi performance. *Charaka* has explained the methodology of buddhi performance which is as follows,

1. The perception of the knowledge takes place either from *Indriya* or by mind.
2. The mind may recall the knowledge repeatedly and may understand with its merits and demerits according to it. Here it is expected to analyse and understand the perceived matter in useful, non useful, beneficial or non beneficial aspects.
3. The cross thinking i.e. interpretations on the understood matter is done with the help of different modes of the knowledge process (*pramana*) and also in different dimensions like time, place etc.
4. Then the proper decision creates confusion less state i.e. the *Nischayatmika buddhi* performance.<sup>60</sup> This is purely decision making part of the process; which might get followed or not in execution.

*Gangadhara* has detailed it into three sub types<sup>61</sup>

**A.1. *Hana buddhi*:** This is the thinking on the side of demerits, bad side i.e. negative part.

**A.2. *Upadana buddhi*:** This is the thinking on the side of merits, good side i.e. positive part.

**A.3. *Upeksha buddhi*:** This is the thinking without merits and demerits but on own imaginations.

**B. *Vyavasayatmika*:** This is the performance of buddhi in determinative aspect to execute the decision in the form of communication, behaviour.<sup>62</sup>

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<sup>60</sup>. ऊहो विचारतश्च ततःपरं बुद्धिः प्रवर्तते । जायते विषये तत्र या बुद्धिः निश्चयात्मिका । व्यवस्यते यथा वक्तुं कर्तुं वा बुद्धिपूर्वकम् ॥ (च.शा. १/५) निश्चयलक्षणा या बुद्धिः जायते सा निश्चयात्मिका बुद्धिः ।

<sup>61</sup>. हानबुद्धी – दोषतः विचारेण । उपादानबुद्धी – गुणतः विचारेण । उपेक्षाबुद्धी – उभयतः अभावितेन कल्पनया भवति ।

<sup>62</sup>. व्यवस्यति इति अनुष्ठानं करोति । उद्युक्तो भवति इति अर्थः । बुद्ध्यवसितम् अर्थं वक्तुं कर्तुं वा अनुतिष्ठति इति यावत् बुद्धिपूर्वकम् अनुष्ठानम् । (चक्रपाणी).

**C. *Kshanika*:** This is the performance of buddhi at the level of *Indriya*.<sup>63</sup> This has an existence but only for few seconds. It doesn't have a role in knowledge process.

#### **iv. Speciality of the performance:**

We know that *Ahamkara* is evolved from *Buddhi* and *Buddhi* performance is understood by *Ahamkara*. *Ahamkara* is the individuality of the person and also his process of decision making. It means *Ahamkara* reflects specific attitude of a person in decision process i.e. style of *Buddhi* performance.

Every *Hana* and *Upadana Mano buddhi* can show these special dimensions in the decision making process. *Charaka* and his commentators quoted some other sub-types on the basis of these styles. These are as follows,

- (1) ***Vyahata buddhi*:** This is one of the styles of performing buddhi; where it reflects the thinking of the common factors among differences or various objects. *Chakrapani* says it is the performance that leads to togetherness, holistic thinking. It drives the performance away from the deviation (wrong happening).<sup>64</sup> We see these types of personalities commonly in our society.
- (2) ***Vyavrita buddhi*:** This is one of the styles of performing buddhi; where it reflects the thinking of minuteness, fraction, sub fractions among different and various objects, differentiation of the factors.<sup>65</sup> It drives the performance towards the critical, analytical thinking. It diversifies or classifies the objects. It is also common to see these kinds of people.
- (3) ***Upahata buddhi*:** This is one of the styles of performing buddhi; where it doesn't grant the logical phenomenon in thinking process. It drives the performance towards unscientific, illogical thinking.<sup>66</sup> It doesn't trust the

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<sup>63</sup>. ताः पुनः इंद्रियेन्द्रियार्थं सत्त्वाम सन्निकर्षजाः क्षणिकाः निश्चयात्मिकाः च । इंद्रियबुद्धी उत्पाद सामग्रीमाह इंद्रिय इंद्रियार्थं सन्निकर्ष संबंधः स च । (च.सू. ८/४)

<sup>64</sup>. अनेकस्मिन् एक इति । (च.सू. ११, ७१३) अनेकासु व्यक्तिषु सामान्यम् एकं बुद्धिम् अव्याभिचारिणीं करोति । (च.सू. १/४४ चक्र.)

<sup>65</sup>. पृथक्त्व कृत् । (च.सू. १/४३) चक्रपाणि,

<sup>66</sup>. उपहतबुद्धिः पर्येषणां न अर्हति । गंगाधर ४७४

concept of rebirth, effects of good and bad *Karma* in future life; which is the logical thinking behind the life cycles.

- (4) ***Anupahata buddhi***: This is one of the styles of performing buddhi; where it always thinks of logical fulfilment. It drives the performance towards scientific and rational or classical thinking. It always leads the performance to the success and it is said as commended performance of buddhi<sup>67</sup>.
- (5) ***Sahaja buddhi***: This is one of the styles of performing buddhi; where it always thinks of the classics in its decision process. It drives the performance under the guidance of the rational ethics.<sup>68</sup>
- (6) ***Vainayaki buddhi***: This is one of the styles of performing buddhi; where it always follows its own logic, its own experiences than the classics.<sup>69</sup>

We think, each and every style is suppose to give us proper knowledge but the extremist approach in any of the style is definitely hampers the properness of the knowledge. The exaggerated state of *Anupahata* may lead to the overconfidence, whereas the *Upahata* stagnate the decision process, the *Sahaja* may restrict the logical development and may lead to the performance stuck in the limits of classics. If the *Vyahata* is over approached then leads to the average or rough assessment, where as if *Vyavrita* then it stagnates the process at the logical complex. It may slowdowns the decision and execution process and hangs at the confusion state.

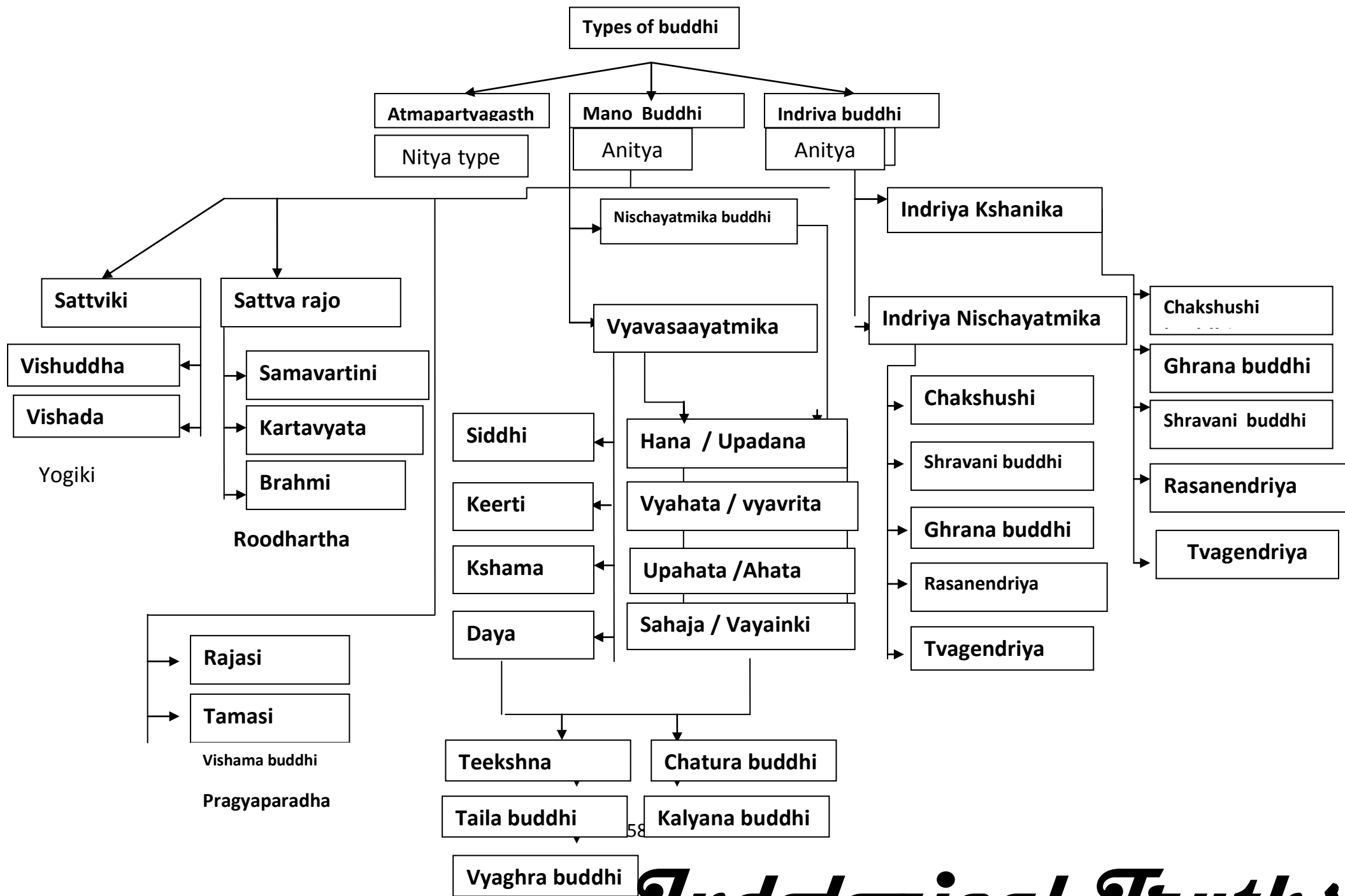
The proper cluster of these styles definitely helps for the proper decision and the successful execution i.e. for the proper buddhi performance.

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<sup>67</sup>. तस्मात् अनुपहता प्रशस्ताबुद्धिः सर्वारम्भासिद्धिं करोति । (च.वि. ८/७). १६६४, च.सू.११/२ गंगाधर ४७४

<sup>68</sup>. शास्त्र ज्योतिदर्शना । (च.सू. ९/१७) गंगाधर 455

<sup>69</sup>. विना शास्त्रजा । (च.सू. ९/) गंगाधर 455



**v. Super speciality of the performance:**

Some other terminologies are there in *Apte* dictionary (A),

Some are in **Monier** William's dictionary (M), and

Some directly quoted in *Charaka Samhita* (C) reflecting the super specific qualitative establishment of *Buddhi* performance. These are as follows

**i. Teekshna buddhi** (A):

The type of *buddhi* performance that pierces directly in the core sense of object breaks out the confusion and shows fast decisiveness.

**ii. Vyaghra buddhi** (A):

This is the type of *Buddhi* performance that coincides with the eye sight of the tiger and judges from the distance and in short time.

**iii. Taila buddhi** (C):

The type of *Buddhi* performance that floats in all dimensions like the layer of the oil floats on the water. It is the dynamic intelligence that can perform holistically and practically on the path of success.

**iv. Chatura buddhi** (M):

This is the type of *Buddhi* performance that emphasises the smart and dynamic tools of execution to achieve the success. Most of the time this type of performances focus on the self success by hook or kook, may be the decision is right or wrong. Many of the people around are playing this kind of performance frequently or according to necessity.

**v. Kalyana buddhi** (M, C):

This is the most excellent (*Prashasta Buddhi*) performance as it always performs for wellbeing of every living object. Most of the real saints have this type of performing *buddhi*.

#### vi. Purity of the performance:

The buddhi performance can also be classified on the basis of the level of purity in decision and also its execution. Hence each and every subtype of special *Manobuddhi* can be again classified on the basis of purity level of the knowledge.

**a. *Sattvika*:** this is the complete pure type of buddhi performance; which never spoils. It can be possible only in *Sushupti state*. It is also seen explained by the terminologies like

***Vishada buddhi*:** not polluted by *Aham*; so eligible for proper decision.

***Vishudhha buddhi*:** pure intelligence, *Vidya buddhi*

**b. *Sattva Rajasika buddhi*:** this is correct type of buddhi performance; which is generated through interrelated functions of *Dhi*, *Dhriti*, and *Smriti*. This type of performance is explained in the text with the help of terminologies like

***Samavartini buddhi*:** performing in balance

***Kartavyata buddhi*:** functioning beyond the emotions, strongly directing towards right *Karma*

***Brahmi buddhi*:** best performing with the emotional balance by doing friendship with all, doing pity with the sufferers, offering love if possible, otherwise neglecting the things than blaming them.

**c. *Rajasika buddhi*:** it is one of the imbalanced types of buddhi performance.

**d. *Tamasika buddhi*:** it is one of the imbalanced types of buddhi performance.

The above classification clears *Charaka's* view that buddhi is based on *Sattva* i.e. of *Sattvika* type and the correct knowledge is the *Buddhi* performance. *Gangadhara* has considered both i.e. the proper and improper knowledge as *Buddhi* performance; as according to him common world practices are in association with *Raja*<sup>70</sup>.

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<sup>70</sup>. रजोनुबंधं सत्त्वं लोके तत्त्वज्ञानस्य कारणं तथाविधा बुद्धिः विषये समयोऽनेन प्रवर्तयति । (च.वि.८ गंगाधर )



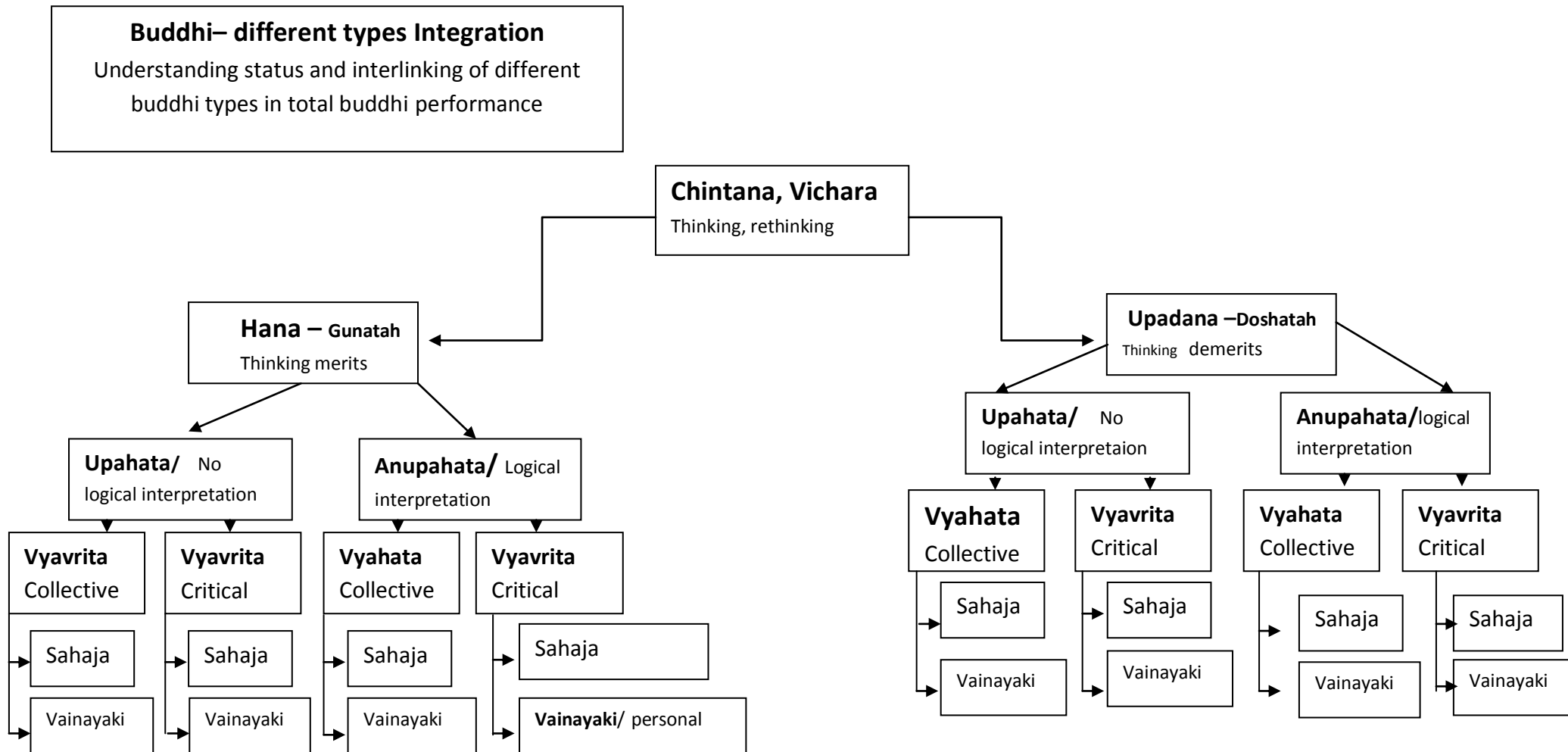
*Gangadhara* has mentioned the three types of *Buddhi* i.e. *Sattvika*, *Rajasika*, and *Tamasika*.<sup>71</sup> Actually these are the three properties of *Prakriti*, influence the functions of mind on the basis of past life *karma*; so a person feels that three minds are functioning at one time though it is one. These mind functions influence the *Buddhi* Performance. *Sushruta*, *Gangadhara* and many other texts like *Bhagwad Gita* have also considered them as the types of *Buddhi* performance but *Charaka* has not considered it directly.

In short *Charaka*'s (with his commentator) concept of performing *Buddhi* is holistic and applied. Basically it is the decision making power; which respects the core sense of purity in decision but understands the practical phenomena based on *Sattva*, *Raja*, emotions and presents the correctness of decision, properness of decision.

He understands *buddhi* as a composite function of retaining, recalling, and logical analysing system. He considers the decision based on the knowledge derived from interaction with *Indriya* and thus stresses to consider multiple intelligences to understand the knowledge according to the type of object. His concept also grants the decisions based on logical and emotional state of mind with or without *Indriya*. The proper cluster of these processes results into *Buddhi* performance.

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<sup>71</sup>. सत्त्वानुबंधम् अंतरेण या बुद्धिः तामसी राजसी वा सा मिथ्या बुद्धिः । तत्त्वज्ञानमतस्मिन् तद् बुद्धिः ।  
(चं.वि. ८/७०, गंगाधर १६७०)



Teekshna

Taila Buddhi

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Kalyana

Chatur

*Indological Truths*

### B.2.4. *Indriya buddhi*

This is the type of buddhi performance; which occurs at the level of *Indriya*. *Indriya buddhi* presents at the *Indriya* in a purpose to understand the result of interaction among the *Atman*, mind, *Indriya* and the related object.

It means the sound; which has been generated due to interaction between auditory sense, auditory object, mind, and *Atman* was perceived and the buddhi performance presented at that level of auditory *Indriya* to understand that sound is named as *Karnendriya buddhi*. There are five senses for perception of the knowledge, so there are five *Indriya buddhi* to understand that knowledge.<sup>72</sup>

The knowledge perceived or understood by *Indriya buddhi* is the direct knowledge; so this type of buddhi performance is always stated as the prime performance in decision process.

#### I. Types of *Indriya Buddhi*

There are two types of *Indriya buddhi*<sup>73</sup>

1. ***Kshanika***: It performs only for few seconds (*kshanamatra kala*) and gets disappeared<sup>74</sup>.
2. ***Nischayatmika***: The buddhi performance represents the detail and proper knowledge of the *Indriya* object.<sup>75</sup>

<sup>72</sup>. करणानि मनो बुद्धि बुद्धिकर्मेन्द्रियाणि च । कर्तुः संयोगजं कर्म वेदना बुद्धिरेव च । नैकः प्रवर्तते कर्तुं भूतात्मा नाशनुते फलम् । संयोगात् वर्तते सर्वं तत् ऋते नास्ति किञ्चन ॥ (च.सू. १/२८, गंगाधर १४८)

इन्द्रियेणाश्रित्य व्यक्ताः इन्द्रियइन्द्रियार्थसत्त्वात्मसन्निकर्षजाः पञ्चेन्द्रियबुद्ध्यः । निश्चयात्मिकाः ॥

पञ्चैव बुद्धि इन्द्रियाणि बुद्धेः प्राधान्यत्वात् कर्मेन्द्रियाणाम् अनभिप्रेतत्वात् । (च.सू. ८/४)

<sup>73</sup>. ताः पुनः इन्द्रियेन्द्रियार्थ सत्त्वाम सन्निकर्षजाः क्षणिकाः निश्चयात्मिकाः च । इन्द्रियबुद्धी उत्पाद सामग्रीमाह इन्द्रिय इन्द्रियार्थ सन्निकर्ष संबंधः स च । (च.सू. ८/४) क्वचित् संयोगः, क्वचित् समवाया । निश्चयात्मिका वस्तुस्वरूपपरिच्छेदात्मिका । (चक्रपाणी)

<sup>74</sup>. क्षणिकाः इति आशुविनाशिन्यः । (गंगाधर 402)

<sup>75</sup>. निश्चयात्मिका वस्तुस्वरूपपरिच्छेदात्मिका । (चक्रपाणी)

## 1. *Kshanika Indriya Buddhi*

The immediate representation of performing *Indriya Buddhi* at the time of interaction among *Atman* with mind, *Indriya* and its own object is named as *Kshanika Indriya buddhi*.

- It performs for few seconds.
- It gives the direct experience.
- The experienced knowledge co - insides the *Indriya* object.
- But it cannot be represented.
- Still it can be executed into the action<sup>76</sup>

There are some examples in day today functioning like **a.** Eyes are suddenly closed; when we see towards the sun, **b.** Hands suddenly drop down the pot; when it is very hot unexpectedly.

These are the reflex actions based on momentary knowledge through *Indriya buddhi* performance. In this process the motor action takes place immediately without understanding the object and its interaction with the *Indriya* organ cut down within a moment. Therefore this kind of performance cannot represent the experienced knowledge and hence it cannot take part in decision. The executed action is the only indication to understand the presence of this type of buddhi.

The presence or the absence of *Kshanika buddhi* can be used as a tool to understand normal body physiology and also diagnose the abnormality. It is the basic representation of buddhi in the body; so its total absence means death. Its absence at specific part of the body means the destruction of the local part. The gradual degeneration in the presentation indicates the fatal signs or the condition like coma.

Some *Yogies* are well alive with total absence of performance of this type of buddhi; where they detach mind from the body or practices *Laya of Aham* and the mind.

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<sup>76</sup>. पूर्वमुक्तं इंद्रियार्थं सत्त्वात्मसन्निकर्षजाः चक्षुर्बुद्ध्यादिकाः । क्षणिकानिश्चयात्मिकाः च इति । तासुमध्ये या बुद्धिः आत्मना नियुज्यमानमनः संयुक्तं श्रोत्रादि अन्यतम इंद्रियाणां स्वार्थेन सह सन्निकर्षात् तदात्वे तात्कालिकी व्यक्ता खलु अव्याभिचारिणी अव्यपदेश्या व्यवसायात्मिका प्रवर्तते । सा प्रत्यक्षप्रमाणं निरुच्यते ।  
च.सू.११/७ गंगाधर ५०२

According to *Ayurveda* absence of mind means absence of interaction; so in such a phenomenon *Indriya Kshanika buddhi* performance cannot be stated as absent. There is no buddhi performance without interaction.

We have heard that the freedom fighters were holding very hot vases to show the strength of their determination in some historical stories, some of the heroes were doing the same to show their love in films. This type of events meant the super imposition of strength of decision by *Mano buddhi* on *Indriya Kshanika Buddhi* and inhabits the motor action.

Mind sensitivity, *Prana*, *Indriya Pranavaha Srotus*, *Indriya* are the factors influencing this performance. If the object is so strong or if motor action of detachment is not executed properly then these factors may get affected.

## **2. Nischayatmika Indriya Buddhi**

It is the presentation of Buddhi performance to understand the perceived knowledge from the interaction among *Atman* with mind, *Indriya* and *Indriya* object. It processes the knowledge with the help of *Smriti*, *Dharana* in respect to the reliability resulting into the proper knowledge /decision

The performance represents proper or improper understanding of the object. The performance represents the average level of understanding or the depth in understanding or the different dynamics in understanding the object.

The other factors like *Indriya organ*, *Indriya Pranavaha Srotus*, *Prana*, *Vyana* etc. and functioning physiological elements like *Dosha*, the *Dhatu* derivatives in the body are the factors that have an important role in the performance of this type of buddhi along with the interacting factors.

There are five types of *Nischayatmika Indriya buddhi* considered for understanding the perceived object from five *Indriya*. This type of buddhi are supposed to know the external objects; not the internal emotional phenomenon. It is a type of direct mode of knowledge process.<sup>77</sup>

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<sup>77</sup>. पञ्चेन्द्रियाणिबुद्ध्यः बाह्यबुद्धिअभिप्रायेण, प्रमाणभूतप्रत्यक्षाभिप्रायेण । च.सू. ८/२ गंगाधर ३८५

## 2. a. *Nischayatmika Indriya buddhi – Garbha Vigyana*

The *Ahamkara* is evolved from *Buddhi* from which the five perceiving *Indriya* are evolved; further the interactive process starts and *buddhi* presents in the form of performance resulting into the decision.

In *Charaka* it is stated that these *Indriya* and their organs and allied system starts to get the organised form in the developing state of third month of the *Garbha*. They get properly developed form in the seventh month of developing state. It means *Nischayatmika Indriya buddhi* starts to perform slowly from fourth month performs well at the seventh month and shows the eminent performance in ninth month.

## 2. b. *Nischayatmika Indriya Buddhi – Performance*

### I. *Nischayaatmika Indriya buddhi – the synchronised track*

Actually *Buddhi* is the single entity. When *Atmapratyagastha* start to perform in association with the mind then it results in the form of the *Mano buddhi*. When *Manobuddhi* starts to perform at the level of five *Indriya* then it results in the form of *Indriya buddhi*.<sup>78</sup>

The '*Prayatna*' property of *Atman* drives it towards the object along with the mind and the *Buddhi*. Then the mind appointed by *Atman* follows that drive and choose the appropriate *Indriya* for the interaction according to the object. If there are many objects then the priority depends on the *Ahamkara* (attachment, favour).

The *Indriya* infused by mind initiates the interaction with the object. The interaction results as the object knowledge and understanding the object knowledge means the performance of *Indriya buddhi*. Thus the interaction of *Atman*, mind and the *Indriya* and *Indriya* object results as the *Indriya buddhi* performance<sup>7</sup>. The *Indriya* is able to understand the only object formed with the related *Mahabhoota* only. Thus the

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<sup>78</sup>. बुद्धि तु एक एव आत्मगुण प्रत्यगस्था । न तु बुद्धिसाकल्याभिप्रायेण । सा तु षडिन्द्रियाणि आश्रित्य षड्भिः व्यञ्जते । प्रत्यगात्मिकी ह्येका, मानसी चापरा. इन्द्रिये इन्द्रियअधिष्ठाने इन्द्रियबुद्धि मनांसि यथायोग्यं निर्दिष्टं, उपदिश्य च तैः उपक्रमणं दर्शयति । (च.सू. ८/२) (३८६)

या यदि इन्द्रियमाश्रित्य जंतो बुद्धिप्रवर्तते । याति सा तेन निर्देशं मनसा च मनो भवा । (च.शा. १)

interaction of *Indriya* with the proper *Indriya* object is very important for *Indriya buddhi* performance.<sup>79</sup>

The perceived knowledge represents *Indriya buddhi*. Assessment of the knowledge or the inference from the knowledge is the only way to understand it<sup>80</sup>. The clarity and the level of object understanding represent the capacity of the performance.

## II. *Nischayaatmika Indriya buddhi* – Mind (Uniqueness and speed)

The mind living in the body is single; hence it is possible to understand only one object at a time by it. We feel that we can hear, see, and smell at a time but actually it doesn't happen like this. This process is gradual; so the *Indriya buddhi* performance is also the gradual process.<sup>81</sup> It is just like a needle piercing through the hundreds of petals. We feel that it happens at a glance because of the speed and the minuteness of the mind, but actually it is not.

*Gangadhara* elaborated this with another example that, we can't feel the different colours of the fast rotating colourful disc. We can't feel even the set of 50 to 60 photos arranged in a sequence for a small shot/action of the film. There are very minor differences in these stable photos but the speedy rotation movement leads to feel it in moving action.<sup>82</sup>

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<sup>79</sup>. यदा आत्मा इन्द्रियार्थे बुद्ध्यादि पूर्वकं प्रयत्नवान् स्यात् तदा तेन नियुक्तं मन अधितिष्ठति च इन्द्रियाणि । तद् अधिष्ठितानि सन्ति तदा इन्द्रियाणि स्वे स्वे विषये प्रवर्तन्ते इति । (च.सू. ८/२)

इन्द्रियं इन्द्रियार्थेषु गृहितुं चेष्टत इति । एवं आत्मप्रवृत्तिनियुज्यमानं मनः इन्द्रियार्थं सन्निकर्षेण यज् ज्ञायते सा इन्द्रियबुद्धिः । (च.सू. ८/४) इन्द्रियेण इन्द्रियार्थं हि स्वं स्वं गृह्णाति मानवः ।

<sup>80</sup>. इन्द्रियाणि कर्मानुमेयानि । (कार्यचक्षुबुद्ध्यादि ।)

<sup>81</sup>. मनसो लिङ्गं ज्ञानस्य भाव अभावं एव च । युगपत् ज्ञानानुत्पत्तिः मनसोलिङ्गम् । (च.शा. १/५)

<sup>82</sup>. इन्द्रियार्थं ज्ञानं न युगपत् ज्ञानम् । युगपत् ज्ञानानुत्पत्तिः मनसो लिङ्गम् । (चक्रपाणी)

अलातचक्रदर्शनवत् क्रमस्य अग्रहणात् अविच्छेदबुद्ध्या चक्रवत् बुद्धिः भवति । तथा बुद्धीनां क्रियाणां च आशुवृत्तित्वात् विद्यमानक्रमो न गृह्यते । क्रमस्य अग्रहणात् युगपत् क्रिया भवति इति अभिमानः भवति । च.शा. १/५ (गंगाधर १७७०)

It is the same for the other *Indriya* object as like the eyes. *Charaka Samhita* explained that understanding the auditory object is also the gradual process as follows:

1. First each and every digit of the word in the sentence is heard. e. g. *s+u+n, d+a, r+a*
2. Then the digits got organised into the consonant, then these consonants got organised into the word. E.g. *sun, da, ra, and then sundara*.
3. Then meaning of the word is recalled from *Smriti* which has been already preserved as a result of long time regular dialogues and thus the process of understanding auditory word come into the action.
4. Further by organising the words in a proper sequence the sentence is prepared. E.g. *ti sundara ahe, ti pustake sundara aheta*
5. The relative placements of the words in a sentence reflect the proper sense. Then that meaning from that sense is understood. E.g. *ti sundara ahe* means she looks beautiful, *ti pustake sundara aheta* means contents of the book is nice. Here the meaning of *sundara* derived or understood by its relation with the other words.<sup>83</sup>

Thus there are six fine steps in hearing or understanding any sentences. These auditory steps are seen as the base of development of language in children. The policy or the developed tools for development of language in children also follows the same fine steps.

It needs less time to follow these steps as the child goes on learning. The practice develops the understanding and speeds up the functioning; hence the presence of these steps is not granted. Someone states that I have heard and understood the object immediately; but it is false.<sup>84</sup>

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<sup>83</sup>. दृष्ट श्रुतार्यान् चिंतयतां क्रमेण बुद्धयः वर्तन्ते न युगपत् । वर्णपदवाक्यं बुद्धीनां तदर्थं बुद्धीनां च आशुवृत्तित्वात् क्रमस्य अग्रहणम् । वाक्येषु वर्णेषु खलु उच्चार्यमाणेषु प्रतिवर्णं तावत् श्रवणम् । पद भावेन स प्रतिसन्धते । पदं व्यवस्यति । पदव्यवसायेन स्मृत्वा पदार्थं प्रतिपद्यते । पदसमूह प्रतिसंधानात् च वाक्यं व्यवस्यति । संबंधाश्च पदार्थान् संबंधाश्च पदार्थान् गृहीत्वा वाक्यार्थं प्रतिपद्यते ।

<sup>84</sup>. न च आसां क्रमेण वर्तमानानां बुद्धीनां आद्यवृत्तित्वात् क्रमो गृह्यते । च.शा.१/५ (गंगाधर १७७०)



If someone says that it is not false then he has to accept the presence of more than one mind. Then it will only conclude the understanding of different objects at a time. But then he has to accept some other entity than *Indriya* to understand that type of knowledge, some different objects, and some other performance of buddhi. Then the output of the knowledge will not be in presentable form. It will be nothing but the *Aatmapratyagastha buddhi*, which is impossible in common practice.<sup>85</sup>

The knowledge in the routine practices is perceivable by *Indriya* and understood by *Indriya buddhi*; so it is not possible to get it at a time; it is step by step and gradual.

## **2. c. *Nischayaatmika Indriya buddhi* - uncountable varieties**

The presentation of the *Indriya buddhi* performance is the gradual process. It is at the place of *Indriya* during the interaction among the object, *Indriya* and the mind. Perception of the object, analysis of object related *Smriti* and the decision in reliability, properness of the knowledge are the functions of *Nischayaatmika Indriya buddhi*.

*Atman* and mind are the one and *Indriya* are five but the perceiving objects of *Indriya* are various and different; hence the knowledge derived from the interactions are various and different. The performance of *Indriya buddhi* to understand them are also various and different. *Charaka* said that the *Indriya buddhi* are various and different (*Bahuvridha*). E.g. the different sound notes are generated and heard from the interaction between the nail and the string, depending upon the nail pressure, the place on the string, type of the string, tension on the string etc.

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<sup>85</sup>. कमथ युगपदभावादेव युगपदेनेक क्रियोपलब्धिः इति । इति उक्तम् इंद्रियान्तराणां विषयान्तरेषु पर्यायेण बुद्ध्योः भवति इति । तच्च अप्रत्याख्येयम् आत्मप्रत्यक्षत्वात् । च.शा.१/५ (गंगाधर १७७०).

बुद्धिक्रियायौगपद्याभिमानस्यात् इति, न अस्ति मुक्तसंशया युगपदुत्पत्तिर्बुद्धीनां, यया मनसो बहुत्वमेकशरीरे अनुमीयेतेति । च.शा.१/५ १७७१

The different sound notes are generated from the interaction between thumb and the palm, depending upon the pressure of the thumb and its specific direction on the palm.<sup>86</sup>

Thus the objects involved in the interaction are basically the same but minor variations create different knowledge and hence the different, separate, specific *Indriya buddhi* are considered separately to understand them. E.g. The interaction of auditory object and auditory sense through auditory sense organ,

***Pad shravana*** (hearing the words): This is the special *Indriya buddhi* that understands each and every word fast and carefully. E.g. Stenographers, journalists, poetry writers (word based poetry), advocates

***Vaakyartha shravana*** (hearing the meaning of the sentence): This is the special *Indriya Buddhi* that understands the correct meaning of the sentence. It doesn't attend to the wording variations, word designing in the sentence but attracts towards the meaningfulness of i.e. orators, writers in literature or films, critics in literature, good readers.

***Vaachyarth shravana*** (hearing the meaning of the pronounced sentence): This is the special *Indriya Buddhi* that understands the correct sense of the sentence, pronounced in specific accent. E.g. the best orators, actors, dubbing voice creators, comedy performers, drama or film writers

The people have the same special ability; those are enjoying the meaning/emotional sense (*bhavotkarsha*) of a song than the words at the time of hearing.

Especially it is said that the women have this kind of specificity to understand the emotions in the accent. There are the special *Nischayatmika Shravana Indriya Buddhi* performances like.

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<sup>86</sup>. आत्मेन्द्रियमनोऽर्थानाम् एकैकः सन्निकर्षजाः । भेदात् कार्ये इन्द्रियार्थानां बहवो वै बुद्ध्यः स्मृताः । (च.शा. १/१०) तन्त्रवीणा नखोद्भवः शब्दः एकः, अंगुली अंगुष्ठतलजो एकः यथा बहुविधः दृष्टः श्रुतः तथा संयोगजा आत्मेन्द्रिय मनोर्थानाम् एकैकः सन्निकर्षजा बुद्धिः बहुविधा दृष्टा भवन्ति कार्यइन्द्रियार्थ भेदात् । (गंगाधर १७९४)

**Swara shravana** (hearing the sound tone): There are various types of sound notes from different musical instruments, machines, animals, and vocalists. Hence the understanding *Indriya buddhi* for each and every sound note is specific and different.

Musical instrument performers, vocal music performers, the music instrument tuners, good music listeners have this kind of special hearing capacity. The garage mechanic also has the capacity to diagnose the problem in the vehicle by hearing its firing or the abnormal sound note. The people those understand the language of birds or animals. In these examples all these objects are basically the same i.e. auditory but still different; hence need specific skill of hearing and understanding the sound notes.

In this way it is possible to stretch the number of varieties in only auditory object. It will be uncountable if it is extended in all five sense objects. We cannot quote all of them.

Everyone cannot understand all type of auditory knowledge, if they have *Shravana buddhi*. It is also not possible that the person expertise in specific auditory understanding can understand all types of auditory knowledge in the same excellence. Sometimes a person having the sense of understanding of the specific auditory objects but is not in developed state so it doesn't show the expertise / excellence.

In short, *Nischayatmika Indriya Buddhi* performance is step by step and gradual. There are specific *Indriya buddhi* (understanding skills) of each and every step and at each and every step. The presence, proportion and their state of development results into the level and the depth of the understood knowledge, which shows the capacity or the strength of the performance.

*Charaka* has quoted another specificity of *Indriya Buddhi* that it is unable to understand the object at its own space because *Indriya* cannot interact with the object at its own place. E.g. nose cannot smell at its place. The eye cannot see their own, skin cannot feel the touch of its own place. This is the limitation of the performance of *Indriya Buddhi*.<sup>87</sup>

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<sup>87</sup>. न स्वगुणग्रहणं इन्द्रियाणाम् अस्ति इति । (च.शा. १/९)

The process of performance of *Nischayatmika Indriya Buddhi* discloses the four principle pillars i.e. *Atman*, *mind*, *Indriya*, and *Indriya* object. They have a great role and influence on the total the process<sup>88</sup> and must be studied in detail for understanding pros and cons. These are studied under the *Hetu* of *Sama buddhi*.

### B.2.5. *Manobuddhi*

It is the performance of buddhi at the level of mind. The mind performs at two levels

**a. External knowledge system** that concerns with *Indriya* buddhi and has been elaborated in the previous chapter.

**b. Inner knowledge system** that concerns with the mind and its objects. Here the performance of buddhi is without *Indriya* and *Indriya buddhi*;<sup>89</sup> hence the knowledge is through *buddhi* but other than *Indriya* type. It is the *Mano buddhi* performance. The performance of *Manobuddhi* is of two types.

b. 1. *Nischayatmika Manobuddhi* performance

b. 2. *Niyamatmika (Vyavasayatmika) Manobuddhi* Performance

#### **b. 1. *Nischayatmika Manobuddhi* performance**

The *Ahamkara* is the basic cause of buddhi performance. It represents 'I' ness and it represents joy and pain. The *Ahamkara* inspires mind to interact with its objects in a purpose to achieve the pleasure and avoid the pain to 'I'.<sup>90</sup> The proportionate interaction with the object generates the knowledge; which is understood by *Manobuddhi*.

<sup>88</sup>. करणानि मनो बुद्धि बुद्धिकर्मेन्द्रियाणि च । कर्तुः संयोगजं कर्म वेदना बुद्धिरेव च । नैकः प्रवर्तते कर्तुं भूतात्मा नाश्नुते फलम् । संयोगात् वर्तते सर्वं तत् ऋते नास्ति किञ्चन ॥ (च.सू. १/२८, गंगाधर १४८)

<sup>89</sup>. तत्रबाह्यम् इंद्रियरूपम् अभ्यन्तरं तु मनोहंकार बुद्धिः च इति । (चक्रपाणी च.शा. १/१७६७)

<sup>90</sup>. बुद्ध्यादिमेलकं भोगसम्पादकं सृजति । योगधरं परं इति परत्वं च विकार अपेक्षया प्रकृतीनाम् उपपन्नम् एव । च.शा. १/१० (चक्रपाणी) अत्रबुद्धीवृत्तीनां ज्ञानीनां कथनैः अहंकारोऽपि सूचितः अहंकारोऽपजीवितैः आत्मादि सम्बलितेयं बुद्धिः । (चक्र.) अव्यक्तात् जायते बुद्धिः बुद्ध्याऽहमिति मन्यते । (च.सू. १/२८, गंगाधर)

This interaction provides the proper analysis about beneficial and not beneficial and does and don'ts and further the motivation proceeds into the action.<sup>91</sup> The objects of mind for interaction are *Chintana*, *Vichara*, *Uhana*, and *Dhyeya*.<sup>92</sup>

**Chintana:** It is the knowledge process in absence of *Indriya* by mind through the interaction with recalled experiences of respective *Indriya* or the imaginations, new ideas, and self designed objects etc<sup>93</sup>. It is the process of understanding the perceived knowledge by mind.<sup>94</sup> It is the process of comparison of the understood meaning with the previous perceived knowledge; which results into the state called *Pratyabhigya*.<sup>95</sup> It means 'I understood it'.

**Vichara:** It is the process of re understanding the perceived knowledge in respect to the different dimensions of the object. The detailed dimensional understanding continues only by logical thinking; as *Indriya* and object are absent.<sup>96</sup>

**Uhana:** It is the process of revisiting the knowledge in respect to the merits and demerits of the objects; already understood in detail. In this interaction the knowledge of merits and demerits is filtered or fortified through different understanding modes (*Pramana*). The interaction results into the data base of various possibilities / predictions.<sup>97, 98</sup> The *Uhana* is of two types.

<sup>91</sup>. स्वशक्तिबलेन कार्याकार्ये हिताहिते नित्यानित्ये प्रवृत्तिनिवृत्ति उपदेशस्य चिकीर्षा । च. सू. ११/६, गंगाधर ४९६ (तया प्रयुक्ता यथार्थशासनम् अर्थस्य शिष्टिः तया प्रवर्तते इति शिष्टाः।)

<sup>92</sup>. पञ्चेन्द्रियबुद्धिर्भिन्नाबुद्धिः चिन्ता अत्र उच्यते । तद् विषयं चिन्त्यं सुखदुःखइच्छाद्वेषअहंकारस्मृतिस्मरणीयादिकम् । (च.सू. ८/७, गंगाधर ४९९)

<sup>93</sup>. मनसो चिन्त्यमिति अर्थः । इन्द्रियनिरपेक्षं मनो येद् गृह्णाति त् चिन्त्यं, यदि वा इन्द्रियगृहितमेव अर्थं यत्पुन इन्द्रियनिरपेक्षं मनो यद् गृह्णाति तत् चिन्त्ययम् । (च.सू. ८/७, चक्र. ४९९)

<sup>94</sup>. चिन्तया यज् ज्ञायते । (चसू. ९/गंगाधर ९४४) कर्तव्यतया अकर्तव्यतया यत्मनसा चिन्त्यते । (चक्र.)

<sup>95</sup>. यं पूर्वं अज्ञासिषम् अर्थं तं इमं जानामि इति ज्ञानयोः समाने अर्थे प्रतिसंधिज्ञानम् इति प्रत्यभिज्ञानं भवति । (च.शा. १)

<sup>96</sup>. विचारेण विविधतर्केण यज् ज्ञायते । उपपत्ति अनुपपत्तिभ्यां यद् विमृश्यते । (गंगाधर)

<sup>97</sup>. तर्केण यज् ज्ञायते । (गंगाधर) यत् सम्भावना ऊह्यते एवमेतद् भवति । इति । (चक्र.)

**'Uhana' at the level of object**

The process of *Uhana* means understanding the object in details with its merits and demerits. It also means understanding the object through different modes of the knowledge i.e. *Patyaksha*, *Anumana*, *Aapta* etc. The subtypes of *Aapta* are classical, scientific, traditional, or modern.

The database about the object is generated by logically interpreting different understandings. It includes the different judgements, possibilities, and predictions.

The proper interpretation is done by tracing proper co ordination or the link in-between different understandings and coding the regardiness in them accordingly. The knowledge from different modes should be in co ordination and should match each other. The regardiness of the mode according to the type of object is necessary for the right interpretation.<sup>99</sup>

Sometimes it is easier to understand the knowledge from direct interaction. In such cases the other modes are considered inferior as the direct mode derives the most relevant quality knowledge. E.g. if throat is paining and in presence of some patient the doctor is diagnosing the problem without seeing the throat, then in such cases the regardiness and reliability of the knowledge is considered inferior. Understanding the limitations of the direct interactions; the *Anumana* and the *Aapta* are coded as a superior mode of knowledge e.g. the clinical judgement in medical practices.

The proper interpretation and regardiness breaks the confusion into correct understanding i.e. decision about object with the help of database. The decision on the basis of proper *Uhana* is said to be the principally correct decision which is unpolluted by intervention of 'I'.<sup>100</sup>

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<sup>98</sup>. इदं वा अथ न इदं वा भवति इति एवं वितर्कः। यदि एवं स्यात् तद् इदं स्यात् । नेदं एवम् यत् इदमेवं तत् । गुणतः दोषतः वा यत्कल्पते ऊहपूर्वकः विचारः क्रियते । (च.शा. १/५, गंगा. १७६६)

<sup>99</sup>. इदं एव इदं ग्राह्यम्, इदं नैव अतः हेयम् । इदं च एवम् इति अतः उपेक्ष्यम् इति एवंकल्पयित्वा विचारान्तरं यो निश्चयः स्यात् । (च.शा. १, गंगाधर)

<sup>100</sup>. अहंकार व्यापारः अभिमानन् इह अनुक्तः अपि बुद्धिव्यापारेणैव सूचितः । (च.शा. १, चक्रपाणी १७६७)

### **'Uhana' at the level of 'I'<sup>101</sup>**

Understanding 'I' in details is grouped into two types:

#### **b. 1. 'Uhana' 'by understanding 'I' at its formed status**

Everyone's 'I' is formed at his age as a result of foundation, fortification, or grooming of the thinking process done or by the goals aimed by him.

We see different people with different decision making styles and we say that it is their form or the attitude. It is their natural way or style of thinking. E. g. the people deciding accordingly without hurting anyone, people deciding within a range of their philosophy, people deciding on their correct logic but hurting many people for sake of that, people deciding in rebellious style with some new concept etc. (The intentionally acquired specific style is not considered here).

#### **b. 2. 'Uhana' 'by understanding status of 'I' at the time of decision**

The *Uhana* is said proper for determination when interpreted and analysed on the basis of timely status of 'I'.<sup>102</sup> The understanding 'I' at present time means understanding his situation at the time of decision. There are two dimensions of understanding the 'I' at the decision time.

##### **b. 2.1. 'Uhana' by understanding emotional status of 'I' at the time of decision**

Everyone has own existence (*Aham*), own emotions (*Eshana*), own preference (*Ichha*), own expectations (*Trishna*) that determines his *Dhyeya*<sup>103</sup>. It is because of *Ahamkara*. A person may have different *Dhyeya* at a time and they can change time to time. Hence understanding the emotional status of 'I' at the time of decision is very important.

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<sup>101</sup> . देशकाल आत्मविज्ञानम् सद्वृत्तस्य अनुवर्तनम्। अहम् ईदृक् बलः, ईदृक् विद्यः, ईदृक् सत्त्व, ईदृक् शक्तिः एवं विधिन आत्मविज्ञानम्। स्वशक्त्या पर्यलोचनय प्रचरतो। च.सू.७/२७

<sup>102</sup> .सम्प्रतिपत्तिः कालप्रयोजनानम्। च.सू.२७/२५

<sup>103</sup> . ध्येय भावनाज्ञानम्। च.शा.१/२० चक्रपाणि

The change in the status of 'I' changes the preference and thus the approach in the interpretation and analysis.<sup>104</sup> The change in preference is due to strong urge of pleasure of 'I' inspired by *Ahamkara*. It represents the change in the bondage of 'I' or change in the strength of 'I' (*Sattva Bala/ Dhriti*) related to aim. It may be due to emotions or experiences.

This high bond strength is nothing but the '*Vikara Vashitva*'. The *Raja Dosha* is responsible for that. This bondage strength is classified as pride (*Abhimana*), arrogant pride (*Garva*) and hurting pride (*Dambha*) etc. It represents the grade of the vitiation of the *Raja Dosha*.<sup>105</sup> e.g. my Guru ordered me to do it, my mother said it to me, this is for my beloved wife, we are following our tradition for five generations; these dialogues represent the level of bondage in interpretation.

For proper buddhi performance the emotional binding to 'I' is expected in association with *Raja* in normal range in this phenomenon. This proves the role of emotional status of 'I' for that time.

### **b. 2.2. 'Uhana' by understanding practical status of 'I' at the time of decision**

The role of timely changing emotional binding of 'I' is the one side of coding process of the interpretation (*Uhana*) but the practical status of 'I' is the other side and which is similarly important. The interpretation without this side may lead the performance unimplemented. *Uhana* of practical status of 'I' at the time means understanding the scope and limits of the practical status at the time of decision. It includes following points,<sup>106</sup>

**!. The physical health status of 'I':** any disability, any systemic problem, any serious condition, or proper healthy condition to execute the decision.

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<sup>104</sup>. अत्रबुद्धीवृत्तीनां ज्ञानीनां कथनैः अहंकारोऽपि सूचितः अहंकारोऽपजीवितैः आत्मादि सम्बलितेयं बुद्धिः ।  
(चक्र.)

<sup>105</sup>. यः अहंकारः स पुनः अभिमानालक्षणं अहंकारं गर्वाख्यं अज्ञानं आरभते । (च.शा. १, १७७१)

<sup>106</sup>. गुणवत्तया दोषवत्तया वा अवधारणविषयम् । (चक्र. च.शा. १)



**!!.** **Mental status**, strength, capacity of 'I': strong mental strength to carry the decision to the end or weak mental strength, stressed, depressed mind.

**!!!.** **The economical status** of 'I': is the financial status enough supportive to execute the decision? Or is within manageable range or beyond that?

**!V.** **Availability of needed resources** like material, guidance, and assistance for 'I': all the things are in favour but the availability is the main thing. Are they available easily or available by hard efforts or available partially or less by quantity or totally unavailable when the interpretation for the proper decision was in process?

After the process of *Uhana* in the above aspects the various possibilities arises. The *Ahamkara* inspires the mind; fortified with different styles (*Hana*, *Upadana*, *Vyahata*, *Vyavrita*...) to interact with this database and analyses it in a purpose of pleasure or benefits to 'I'. The proper understanding of the possibilities breaks the confusion leading to the proper decision i.e. *Nischayatmika Mano Buddhi*. The practically favourable status of 'I' makes the execution easier.

Sometimes person doesn't need all this process. The person gives the proper decision without any analysis only with the recalled knowledge. It is the decision based on the previous experiences, the directives from *Guru*, read experiences etc. Thus the total process of the performance of *Nischayatmika Manobuddhi* can be understood in details.

## **B.2. 6. Vyavasayatmika Manobuddhi performance**

This is the performance of buddhi property that proceeds the decision into determination and then to execution. Understanding the decision in reference to the present situation and with its limitations to execute it into the action for achievement of the goal is the *Vyavasayatmika buddhi*.

In this performance the mind interacts with self i.e. various 'I' (emotional, practical, and founded) and the principle decision and with concerned other persons.

For proper performance it needs the remote control (*Niyamana*) of *Dhriti* to maintain the balance in these various interactions. Hence it is also named as *Niyamatmika Manobuddhi*. It is considered the different functioning than *Nischayatmika*. Indirectly

it shows its importance and practical perspective in binding the concept. In normal condition this proper performance is based on *Sattva* but associated with *Raja*.

This performance is classified at two levels as follows,

- a. The interaction of determination of mind with 'I'/self
- b. The interaction of determination of mind with other people

**a. The interaction of mind with 'I'/self**

The interaction of mind with 'I' means sharing the principle decision with different dimensions of 'I'. These dimensions have strong influence on buddhi performance.<sup>107</sup>

At this stage mind interacts with one of its object '*Sankalpa*' and accepts the merits along with the demerits and turns the decision into determination.<sup>108</sup> In this process the buddhi with the help of *Smriti* and *Dhriti* does many interpretations. There is the confused state between emotional 'I' at this time and the principle decision & practical 'I' at this time and the principle decision. The concluding preference will be either according to 'I' founded or according to 'I' emotionally or according to 'I' practically at the time of decision. It urges the performance to accept the limitations and proceed to the execution.

**b. The interaction of mind with other people**

The acceptance speeds up the determination; which speeds up the execution is seen in *Vyavasayatmika* at the personal level. It is not enough when decision is expected to convey to concern other people for the total success. The way how it gets conveyed has the role in the total performance and in the ultimate success. The decision gets conveyed to the others in the form of our speech, expressions, actions, and thinking. *Charaka* has given some guidelines in these directions for the process of conveying

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<sup>107</sup>. बुद्धिर्हि.....अध्यवसायं कुर्वति अहंकारअभिमत एव विषये ।तेन बुद्धिव्यापारेणैव अहंकारः। च.सू.१/५ चक्रपाणि.

<sup>108</sup>. संकल्पं गुणवत्तया दोषवत्तया वा अवधारणम्। च.शा.१/२० चक्रपाणि

the knowledge to others. He has quoted some dimensions like *Siddhi, Keerti, Kshama, and Daya* along with *Dhi, Dhriti, Smriti, and Medha*.<sup>109</sup>

We need *Dhi, Dhriti, Smriti, and Medha* for the buddhi performance at the self level and for the same purpose we need them at the time we perform with others. The conveying without these four factors would show the irrelevance in buddhi presentation. The other four dimensions specifically directed for conveying knowledge with others are as follows:

- ***Siddhi*** Various interpretations finally results into the decision. There are many possible interpretations and decisions in any work. These decisions should be organised in proper sequence according to priority for achievement of the goal or the success. They are also needed to be executed by proper and the smart tools, marketing skills before sharing with the others. E.g. electronic media, free samplings, brand ambassador, gifts etc. All these smart ways are said to be essential in the purpose of success of execution; where there are many people involved in it.
- ***Keerti*** : It is very important to convey self decision and determination to others in the proper words or language, in proper pitch, in proper tone, in proper phrase, at proper time and at proper place. This helps to convey the decision properly and to get the active role of the team in execution for achieving the goal successfully. The same tone, same language can not lead to success all the time. Soft, polite way of communication activates others in goal achievement. Sometimes the harsh way, sometimes the scientific language helps for the same.
- ***Kshama*** : It is expected that one should not use blaming words in conveying knowledge to other; yet his decision may be right than others. It is very important whenever the understood knowledge is needed to be shared with group of people and the success of the execution depends on them.

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<sup>109</sup>. विविशुः ज्ञानदेवताः । बुद्धिः सिद्धिः स्मृतिः मेधा धृतिः कीर्तिः क्षमा दया । (च.सू. १/१३) अष्टौ बुद्ध्यादयः पुण्यशास्त्ररचनाधीहेतुभूताः कृतीनां शक्तयः । (गंगाधर २८)

सिद्धिः साध्यसाधन ज्ञानं । कीर्तिः कीर्तनं वक्तुं ज्ञानम् ---- ननु कीर्तिः यशोरूपा । दया - भूतहित शास्त्रप्रकाशने इच्छा । सतः अर्थ उद्बोधः । क्षमया - न अन्यमुनिम्प्रति अवज्ञा । धृत्या - कांक्षादिमत् वाक्यात्मक ग्रन्थनक्षमता । (गंगाधर २८)

- **Daya** : When success of execution depends on the group of people then any decision should be conveyed in such a manner, that everyone can understand it. This is expected by this dimension in *Vyavasayatmika buddhi* performance.

The controlled or balanced interaction with the people is expected in the mode of communication; means it needs powered *Dhriti* which is *Niyamatmika Manobuddhi*. The intensity or the grade of these factors (*Kshama* and *Daya*) is not that much important but the intention or the presence of mode of interaction is more important in the performance. The proper interaction of these factors in the decision (*Nischayatmika buddhi*) may lead the proper execution of *buddhi*.<sup>110</sup>

Sometimes the improper interaction takes place under the influence of the *Raja* and *Tama* in a strong purpose to achieve the goal. It may represent the artificially organised performance or technically planned performance or the acquired performance. It is a wrong *buddhi* performance (*Vyavasayatmika ku buddhi*). E.g. Communication in pseudo sweet language, pseudo crying, and pseudo laughing etc., all these dramatic and selfish ways of conveying the knowledge in a purpose to execute the decision and to achieve the goal. It is not the natural performance.

This type of performance can be inhabited temporarily by using alcohol, or some of the similarly acting drugs. These drugs induced in specific quantity dilute the artificially acquired layer and the person starts to convey his natural decisions, natural way of execution, natural emotional state; which clears the right and pseudo side of the performance.

*Charaka* said that we can understand the quality standard of the gold only when it burnt in the fire, like the same we can understand the natural and acquired artificial performance of *Vyavasayatmika buddhi* by consuming the alcohol in the specific quantity.<sup>111</sup>

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<sup>110</sup>. बुद्ध्येन्द्रियाणां मनसो अर्थानाञ्च योगधरं स्वभावं विद्यात् बुद्धेः यथाविधेन इन्द्रियेण मनसो अर्थेन च योगो भवति तथाविधरूपेण प्रवृत्तिर्भवति । (गंगाधर १७९४)

<sup>111</sup>. तथा मद्यं पीतं सत्त्वानां सात्त्विकराजसतामसानां प्रकृतिदर्शकमिति। च.चि. २४/२५ (गंगाधर ३२४७)

*Vyavasayatmika* acts fast when emotional and practical state of 'I' is favourable to the principle decision or the goal. Sometimes there is balance of emotional and practical state, sometimes emotional state superimposes the practicability, and sometimes the practical state superimposes the emotional condition in execution. The better power of *Dhriti* leads to the proper execution. It expects the skilled *Dhriti* than the perfect *Dhriti* for successful execution in practice many of the time.

**Timely approach (*Kalapratipatti*)** is the other important thing that leads execution to success.<sup>112</sup> It is important to have a mode of acceptance of demerits or losses along with the merits means accepting the current situation (*Kala*). It also means accepting any situation (*Kala*) or any decision in favourable mode or having the positive attitude. This acceptance shows the strength of the mind and the balanced state of emotional 'I' or the balanced association of *Raja*. It leads the punctuality in the execution of the decision.

The person who doesn't have these abilities either stays stagnated interacting with only one object (*Chintagrasta*) or thinks and thinks a lot but can't interpret (*Vichargrasta*) or just does only logical interpretations but cannot decide (*tarkata*) or stays in confusion (*Bhramita*). Sometimes he can decide but can't do the execution because of unfavourable decision or lack of *Dhyeya* or lack of courage to accept the demerits or lacks in the timely approach or because of some other priorities or the pressures.

If person doesn't follow the gradual steps of the process of decision and jump ups directly to *Uhana* or determination may result into the superficial, improper, or impatient performance.

The topic of *Vyavasya* of the *buddhi* is related to many factors; it can be real or false. It is unpredictable to guess someone's performance and his way of performance. Hence the performance of *Vyavasayatmika Manobuddhi* is unstable and cannot be understood correctly.

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<sup>112</sup>. सम्प्रतिपत्तिः कालप्रयोजनानम् । च.सू.२७/२५

In this way the performance of *Manoniyamatmika/Vyavasayatmika* *Buddhi* is understood in detail, with the help of *Charaka Samhita*.

### **B.2.7. *Manobuddhi* and *Indriya buddhi* – interrelationship**

Actually the *buddhi* is the single entity in *Ayurvedic* approach. When it fuses with the mind and performs then it is understood as *Manobuddhi* and when it arises at the level of *Indriya* at the time of its interaction with the object then it is named as *Indriya Buddhi*. These *buddhi* types are according to the differences in their type of work and the level of the work. These are affiliated and interlinked types but ultimately the single power; the classification is just to understand them. The *Indriya buddhi* are to understand the outer objectives of the *Indriya* object; so these are the performing *buddhi* at the outer level. The *Manobuddhi* is suppose to understand the inner 'I' with its various emotional and practical dimensions. It is performing at the inner level.

The *Indriya buddhi* are five and the *Manobuddhi* is the one. *Ayurveda* considers representation of various performing *Indriya buddhi* according to the different types of objects.

*Manobuddhi* always presents at the mind; whereas *Indriya buddhi* is not stable at the *Indriya*. It arises at *Indriya* at the time of interaction and moves to the other interacting *Indriya* as the interaction is over.

*Indriya buddhi* is classified into two types

1. ***Kshanika***: presenting for a moment in the form of reflex action.
2. ***Nischayatmika***: clearing the confusion by understanding the object in details via direct mode of interaction.

*Manobuddhi* is classified into two types

1. ***Nischayatmika***: clearing the confusion through the deep interactions with its objects like *Chintana*, *Vichara*, and *Uhana* etc. in relation with various aspects of 'I'.
2. ***Vyavasayatmika***: driving the direction of execution in purpose to follow the decision in relation with the 'I'

The performance of *Indriya buddhi* can represent only at the *Jagrita state* of mind but the performance of *Manobuddhi* can represent at the *Jagrita* and *Swapna state* of mind. Hence the knowledge from *Indriya buddhi* is of direct mode and that from *Manobuddhi* is of indirect mode like logical interpretations, inference, synonyms etc. The process of proper knowledge in *Indriya buddhi* is step by step. It is the same also in case of the knowledge through *Manobuddhi*.

The emotionally hampered/imbalanced mind hampers the process of understanding of the *Indriya* object i.e. the performance of *Indriya buddhi*. The unhealthy and incompetent *Indriya* hampers the perception of the knowledge which further hampers the related process of *Chintana*, *Uhana* etc. resulting into improper decision (*Nischaya*).

The *Indriya buddhi* cannot perform without mind and *Manobuddhi* but *Manobuddhi* can perform in absence of *Indriya* and *Indriya buddhi*.

E.g. the knowledge generated by the repeated interactions of *Indriya* with its object in a way to perceive it in details (*Samyukata Samaveta Samavaya*) is understood by *Indriya buddhi* repeatedly. This repeated process leads the development of *Indriya buddhi*. This repeated process of knowledge fortifies (*Samskar*) the mind deeply. The same knowledge represents again and again repeatedly in absence of *Indriya* and *Indriya* object at the level of mind (*Chintana*) which leads to the development of the *Manobuddhi*.

The repeated interactions of auditory sense with the *Raga* music directly from *Guru* or from his records lead the process of repeated hearing. It leads the process of repeated understanding of the music *Raga*. The repeated hearing leads the development, enrichment of auditory (*Shravana*) buddhi related to that specific *Raga* music. The repeatedly hearing it in details, in the presence of the *Indriya* and the *Indriya* object and also again in absence of them (*Chintana*, *Uhana* etc.) creates *Samskar* on the mind related to that music. That may generate the music performance of the similar level and development in the performance. Further this development proceeds to the innovative type of performance of the same *Raga* music; which he had never perceived before. The same development is seen in musicians, painters, film writers and also in case of players also.

In short, it is true that the development of *Manobuddhi* is due to *Samskara* by *Indriya buddhi* but still it is not fully dependent on it. Sometimes performance is seen presented by its own.

The development in *Manobuddhi* through *Chintana*, *Vichara*, and *Uhana* in relation with specific object definitely helps for the development of *Indriya buddhi* related to the same object.

The technique of visualisation is based on this principle phenomenon. The sport players are trained by showing and explaining them visual shots through the film. Further they are told to visualise the shots with the help of *Manobuddhi* in many different angles. In actual matches whenever the *Indriya* interacts with the object; the *Manobuddhi* represented at the *Indriya* directs the interaction to see it in the same sense that what he had visualised in the past. Here we understand that the developed performance of *Indriya buddhi* is by the interaction registered in *Manobuddhi* in the past.

The directly perceivable knowledge by *Indriya* in the universe is very few. Lots of remaining knowledge in the universe is beyond the range of direct *Indriya* interaction; so there are limitations in understanding the knowledge through *Indriya buddhi*. There are limitations of range of *Indriya* of human species (*Beeja*). There are limitations of the factors affecting the proper direct interaction. Hence there is a need to develop performance of *Manobuddhi* to understand other knowledge through inference, logic etc.

It is true that the knowledge understood from *Indriya buddhi* is the best authentic knowledge but the knowledge understood from *Manobuddhi* by correlating to the basic classical principles is also considered worth true. The knowledge from the direct mode is as authentic as the knowledge resulted through the thought process. This is nothing but the clinical judgement, practical judgement and the person making this judgement is said to be intelligent. The knowledge based on only *Indriya buddhi* has the limitations and the knowledge based on only *Manobuddhi* may be impractical, imaginary. The day to day practical functioning is the combined activity of *Indriya buddhi* and *Manobuddhi*. The performance of *Nischayatmika* may be the combined activity of *Indriya and Mano buddhi* or may be the activity of only *Manobuddhi*.



But the performance of *Vyavasayatmika* i.e. the execution of the decision is the activity based on the interaction of mind with its objects like *Dhyeya*, *Sankalpa* etc., not with the involvement of only *Indriya buddhi*.

- **Performing buddhi - example**

There was an issue about dietary things for the traditional fasting (*Upavasa*) in the family of three generations. They have to decide and implement on the subject that 'is the potato, sago etc. type of food correct for usage in the traditional fasting?'

'*Baba Vakyam Pramanam*' is one of the ways of making the decision. It means I read in the religious guide book, I saw it in different families, our *Guru* says and does like the same, since last four generations we are doing the same; so that same way and same manner has to be followed and that is the correct way. There is no necessity to discuss more on this topic.

**Other way of making decision is by *Uhana*** i.e. by thinking logically, interpreting the views by different modes, and then coming to a decision, then fortifying the decision with timely approach, priority, affordability, and resources before executing it. This is as follows,

a. These edibles are heavy to digest considering the ongoing rainy season, old age and the place where we live. Health is the basic priority of this age and without healthy state how can be it possible to attain spirituality. I think, edibles are secondary thing and spirituality is the priority in traditional fasting. (Scientific interpretation, generation II)

b. These edibles boost the heaviness of the stomach; which has been experienced directly. Our doctor has also experienced that the frequency of patients complaining of stomach pain or chest pain or gases and acidity is higher after the *Upavasa* days due to consuming these specific edible things. (*Pratyaksha* generation II and *Aapta* (doctor))

c. I don't get stomach trouble but our doctor says that these edibles cause trouble in digestion. (*Pratyaksha* generation III and *Aapta*) My friend's mother followed the doctor's advice and changed her food for the fasting and got amazing effect as regards her problem. (*Anumana* generation III, *Yukti*)

d. These edibles for *Upavasa* are by tradition but these are the things imported from other countries and are not from our region and not concerned with our culture by history of food. (Historical *Aapta*) *Ayurveda* also says that these edibles are heavier to digest (Classical *Aapta*), and spiritual meaning of *Upavasa* is not concerned with edibles but with worship to God (*Vedic classical Aapta*) and it is not possible when stomach is upset (*Pratyaksha* Generation II, *Aapta*).

In this case, the subject is related to *Aapta*; hence regardiness along with co ordination in the opinions of different *Aapta* is necessary. The traditional *Aapta* (past culture), classical (*Ayurveda*, *Veda*) scientific *Aapta* (doctor) are saying the same that it is not our culture, not our real tradition and not good for the health of the people indulging in spiritual practices and hence not the correct recommendation.

Generation II is experiencing the trouble and knows the inference from the doctor. Generation III is not experiencing but well aware about the effect with their generation II and with friend's mother also. Generation II is experiencing and aware about the inference of the doctor that the imbalance is much higher in rainy season. Here the knowledge from *Pratyaksha* mode, inference mode and from *Aapta* is co coordinating each other in the decision. There is no personal (ego) involved in this process; so it is purely a principled decision.

Whenever the part of execution of the decision starts then personal identity, ego, emotions, and ideologies play the role in determination.

a. The personalities of *Vyavrita* determine to respect every ones freedom in this case beyond the correctness of the decision. Generation III wants everyone's freedom and do not want the typical tradition but also want to eat the *Sabudana khichadi*. Here the temptation of eating *Khichadi*; which is usually cooked only at this occasion was the priority; which is actually the self desire but in other way it is the noble way to respect the generation I. So determination concludes not to oppose Generation I; yet the principle decision was admitted.

b. Generation II, responsible daughter in laws agrees the freedom to all i.e. *Vyavrita* mode and also wants to eat *Khichadi*. The mature and responsible mind thinks for the priority to health of all family; so the edibles those are scientific i.e. healthy but also traditional would be the choice (*Sahaja and Vyahata*) in determination.

Here the thinking in *Vyahata* mode, *Sahaja* mode, and emotion to benefit to others superimposes the self wish of eating *Khichadi*. The duty part superimposed the emotion and *Vyavrita* mode of 'self' got superimposed by *Vyahata* mode of family chief.

In this case if the person is economically sound then he executes the decision through edibles like dry fruits, fruits, milk etc. and if not then decides to mix *Varai*, *Rajageera*, and *Shingada* with little part of *Shaboodana* and decides to prepare *Thalepeetha* and partially part of fruits. Here her decision represents priority to the decision related to her *Ashrama* (family chief) and follows the correct, scientific and classical decision with respecting to all.

In this situation if personality shows priority for her scientific mode and if her emotion to benefit to all family members comes into the action through *Vainayaki* mode then the person serves plain rice, puffed rice, rice dosa, fruits etc. The personality represented in above situation is the rebelling mind and the confidence to fight; so opposes the traditional thinking in the family.

Generation III will look for the possibility of preparing *Khichadi* either they may do if they can cook; otherwise look for the possibility of getting cooked by mother or wife. If possibility is there then the decision will be correct but if not then it will not be the correct decision to execute for them.

Above example concludes that although the principle decision is the same the execution shows the differences due to the change in priority and mode of personal thinking.

### **B.2.6. Performing Buddhi — 24 body elements**

Performance buddhi is the functioning mode of buddhi property of *Atman*. The *Atman* with mind along with *Indriya* represents own properties with the help of the body in which they are sheltered. The interaction of mind (associated by *Raja*) with *Indriya* is impossible without help of *Indriya* organ, motor organs, *Vyana*, *Udana*, *Prana* etc. in *Jagrita* state. Hence it is important to understand these factors and their role in presentation of the Buddhi performance. The functioning mode i.e. presentation of knowledge is the only way to understand the buddhi property and it in the form of actions or the behaviour and attitude or approach and speech. Some elements of the

body help for buddhi performance and its presentation are the *Doshadi* elements. They are as follows,

- *Dosha: Vata, Pitta, Kapha.*
- *Dosha Prakriti*
- *Manasa Prakriti*
- *Dhatu: Rasadi dhatu.*
- *Srotus*

## 1. Performing Buddhi - *Dosha*

### a. *Vata Dosha*

*Vata* is the *Dosha* in the body which is always in movement. It is the force responsible for all types of movements in the body<sup>113</sup>. The speed of the movements is also controlled by *Vata*. It is involved directly in the development of the organs during expansion of *Dhatu*<sup>114</sup>, the construction and development of brain matter (*Mastulunga*); where the different *Indriya* at the head region are placed and the *Indriya* organs.

*Vata* is the element that organises the total functional management of *Indriya* and of the mind and also the dexterity in the function. *Vata* approaches and inspires the *Indriya* towards the expected *Indriya* object and also keeps it away from the unwanted object (*Indriya abhivodha*)<sup>115</sup>. The activation or inactivation of mind towards the wanted object along its connection with the proper or improper *Indriya* and their interaction is also the part of controlling function of *Vata*.<sup>116</sup>

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<sup>113</sup>. प्रस्पंदन..... वायुः पंचधा विभक्तः शरीरं धारयति । (सु.सू. १५/३) प्रस्पंदन इति श्वासप्रश्वासादि भावेन चलनम् । (डल्हण)

श्रोत्रस्पर्शनयोः मूलम् । प्रकृतिः स्पर्शशब्दयोः । (च.सू. १२/८)

<sup>114</sup>. सर्वशरीरधातू – व्यूहकरः । (च.सू. १२/८)

<sup>115</sup>. सर्वेन्द्रियाणां अभिवोढा । (च.सू. १२/८)

<sup>116</sup>. नियन्ताप्रणेताच मनसः । (च.सू. १२/८) मनो यस्मिन् प्रवर्तते अथ न प्रवर्तते तत्र नियमकृत् वायुः । मनो यत्र गच्छति न वा गच्छति तत्र प्रणेता नायको वायुः । (गंगाधर ५९३)

प्रणेता मनसः एव इप्सिते अर्ये उधोजकः । अन् इप्सिते विषये प्रवर्तमानस्य मनसः नियन्ता । (चक्रपाणी)

The organisation of proper motor centres and proper motor organs (*Karmendriya*) for expected execution in synchrony is also under the supervision of *Vata*. *Vata* is placed at the skin which is the organ of the touch sense. It is directly placed at the auditory organ.<sup>117</sup>

a. 1. ***Prana Vata***: This is one of the forms of *Vata* functioning at the level of head region. It is involved in all types of functions related to *Indriya*, mind and buddhi like inspiring mind, inspiring *Indriya*, controlling and driving them for proper interaction with targeted object at proper time, for proper time and further detaching from that object at proper time etc.

The right time entry of proper decision at the time of *Uhana* is the function of *Prana*.

The onset of execution of the decision in to the action with the help of *Vyana* and the motor organs is also the part of function of *Prana*. All the functions from the inspiring impulses till up to the action and its speed are related to *Prana*. Hence any delay in inspiration, in decision represents the imbalanced state of *Prana Vata*. *Prana* provides inspiration to mind and *Indriya*. *Prana* is said *Manodhrik*, *Indriya dhrik* i.e. **controlling remote** to restrict the interaction of *Indriya* or mind from unwanted object.<sup>118</sup>

*Nirmohaita* means the uninfluenced interaction of mind and *Indriya* with the object; which leads to the proper interaction i.e. the *Sama buddhi* performance. It represents the balanced *Vata* function<sup>119</sup> related predominantly to *Prana*.

It means that the balanced and imbalanced state of *Prana* influences the buddhi performance and also its presentation.

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<sup>117</sup>. श्रोत्रस्पर्शनयोः मूलम् । प्रकृतिः स्पर्शशब्दयोः । (च.सू. १२/८)

<sup>118</sup>. तत्र प्राण मूर्धनि अवस्थितः.... कण्ठ उरः चरः बुद्धीन्द्रिय हृदय मनो धमनी धारणः । (अ.सं.सू.२०)

वायुःप्राणोऽत्रमूर्धगः । बुद्धी हृदय इन्द्रियचित् धृक् । (अ.सू. १२)

<sup>119</sup>. क्रियाणां अप्रतिघातम्, अमोहं बुद्धिकर्मणाम् । करोति अन्यान् गुणान्श्चापि । स्वाः सीराः पवनश्चरः । (सु. शा. ७)  
पञ्चानां बुद्धीन्द्रियाणां, मनसो बुद्धेश्च स्वे स्वे विषये प्रकृतायो प्रवृत्तौ मोहस्य अभावं करोति । सर्व चेष्टासु अप्रतिघात इति अत्र । (सु. शा. ७)

a. 2. **Udana Vata:** It is the form of *Vata* that exhibits the 'Prayatna' i.e. 'initiation' properties of *Atman* with the help of mind and *Indriya*.<sup>120</sup> The *Prana* conveys inspiration in the form of impulses to the mind and *Indriya* but by the initiation function of *Udana* it gets attracted towards the object.

The perception is the function of *Udana*.<sup>121</sup> It is the base of performance of *Dhi*, *Dhriti*, especially the *Smriti*. The recalling function is the upcoming/out coming action from the centre of restoration.<sup>122</sup> This directive force is of *Udana*. Perception is re experiencing the generated past knowledge or the emotions; visually through the photograph, book or audibly through counsellor. The duration of interaction with the perceived object is the function of *Prana*; hence the presentation of buddhi performance is the combined activity of *Prana* and *Udana*.

The counselling, visualisation therapies are related to *Smriti*; thus these are considered to be under the domain of *Udana*. The force that gives enthusiasm or courage in buddhi performance is of *Udana*. The strength of the body and the mind in the performance is also of *Udana*. The proper recalling at proper time is one of the integral parts of buddhi performance.

Thus the balanced function of *Udana* is a part of proper buddhi performance.

a. 3. **Samana Vata:** It is the form of *Vata* placed near digestive fire and helps in digestion, assimilation of the food and separation of solid and liquid wastes.<sup>123</sup> It also helps in generating fine quality *Rasa dhatu* that nourishes the mind, *Indriya*, and maintains enthusiasm. Thus indirectly supports performing buddhi.

a. 4. **Vyana Vata:** It is the most fast moving form of *Vata*.<sup>124</sup> It helps the *Indriya* in receiving the sense from sensory object and carries them to the head region; the place

<sup>120</sup>. वाक् प्रवृत्ति प्रयत्नौर्जबलवर्णादिकर्मच । (च.वि. २८/७)

<sup>121</sup>. धी धृति मनोबोधनादि क्रियाः । (अ.सं.सू. २०)

<sup>122</sup>. उदानो नाम यस्तूर्ध्वमुपैति पवनोत्तमः । (सु.नि. १/१४-१५)

<sup>123</sup>. समानोऽग्निसमीपस्थः कोष्ठे चरति सर्वतः । अन्नं गृह्णाति पचति विवेचयति मुञ्चति ॥ (अ.ह.सू. १२/८)  
रसस्तु हृदयं याति समानमारुतेरितः । (शारंगधर भ.खं.)

<sup>124</sup>. देहं व्याप्नोति सर्वं तु व्यानः शीघ्रगतिर्नृणाम् । (च.चि. २८) प्रायः सर्वाः क्रियास्तस्मिन् प्रतिबद्धा शरीरिणाम् ।

of *Indriya*. It also helps the motor organs in executing the decision. It circulates *Rasa* to the place of *Indriya*. In this way it helps in the presentation of performing *Indriya buddhi*.

*Vyana* is also the responsible factor for the dexterity of presentation of performance of *Indriya buddhi* along with *Prana* and *Udana*. Imbalanced state of *Vyana* influences *Dhriti*, *Smriti* and thus the presentation of the performance of buddhi. The related symptoms are seen in *Avarana* type of abnormality of *Vyana*<sup>125</sup>.

**a. 5. *Apana Vata*:** It is the form of *Vata* helps in functions those are downwardly directed like excretions of urine, faeces, menstruation, flatus, and ejaculation etc. The over retention of the excretory stimulus or forceful induction of the excretory stimulus imbalance the *Prana* resulting into the imbalance of its *dhrik* function.<sup>126</sup>

Thus *Vata* in different forms helps the presentation of buddhi constructively.

**b. *Pitta Dosha*:**

*Pitta* is the mutation power in the body. *Charaka*, *Sushruta*, *Vagbhata* (*Astanga Sangraha*) all have mentioned that '*Medha* 'is the function of *Pitta*.<sup>127</sup> They have mostly stated it about *Sadhaka Pitta*. Basically, *Pitta Dosha* is meant for transformation. Hence transforming the objects of mind according to emotions and expectations of mind is the function of *Pitta*.

<sup>125</sup>. सर्वेन्द्रियाणां शून्यात्त्वम् ज्ञात्वा स्मृतिबलक्षयम् । (अ.ह.सू. १२/६७) व्याने प्राणावृत्ते.... सुप्तगात्रता लोमंहर्षः प्राणे व्यानावृत्ते । (च.वि. २८, अहनि १९)

<sup>126</sup>. प्राणो रौक्ष्यव्यायाम लंघनैः । अत्याहारमिधाताध्ववेगोदरिणधारणैः । कुपितः ---- (अ ह नि १६/१९)

<sup>127</sup>. प्रभाप्रसादो मेधा च पित्तकर्म अविकारजम् । (च.सू. १८/५७) राग पक्ति ओजस्तेजोमेधोष्मकृत् पित्तं... (सु.सू. १५/३)मेधाकृत् मेधा ग्रंथाकर्षणसामर्थ्यम् तस्याः अपि साधकाग्निसंज्ञमेव । (डल्हण)

प्रभाप्रसाददर्शन मेधा शौर्य मार्दवादिभिः पित्तम् । (अ.सं.सू. १९/३)

**b. 1. *Sadhaka Pitta*:** It is the form of *Pitta* placed at heart region. *Ashtanga Hridaya* mentioned 'Dhi' as the function of *Pitta*; placed at heart.<sup>128</sup> *Sharangdhara* mentioned *Medha* and *Pragya* are the function of *Pitta* placed at heart region.<sup>129</sup>

*Pitta* is the body element which originates from 'Teja' *Mahabhoota* that flashes the light and the knowledge. It reduces the dullness and the obstructions in the performance and thus helps in sharp and fast decision making.<sup>130</sup> *Bhavaprakasha* mentioned *Pitta Dosha* is the causative factor of collective buddhi performance of *Dhi*, *Dhriti*, and *Smriti*.<sup>131</sup>

It helps in perception. The perception means transformation of the perceived knowledge according to the past experiences, past known concepts, according to the expectations of the mind. "I understood" means the transformation of the perceived knowledge to the concept/matter already known to the person. Thus proper transformation and proper understanding lead to proper perception; which represents the proper *Medha*. Proper perception helps proper clearance of confusion. Thus helps *Dhi*. The transformation and understanding is concerned with *Sadhaka Pitta*. Thus in the performance, quality of perception is of *Pitta* and the time span need for perception is of *Udana*.

The situational understanding is in favourable mode or in positive sense is related to *Sadhaka Pitta* which is concerned with the *Vyavasayatmika Buddhi*. It means that the *Sadhaka* is also responsible for proper functioning and presentation of *Vyavasayatmika Buddhi*.

<sup>128</sup>. क्षुत् तृट्चिप्रभामेधा धी शौर्यतनुमार्दवैः । (अ.ह.सू. ११/२) बुद्धी मेधाभिमानाद्यैः अभिप्रेतार्थसाधनात् साधकं हृद्गतं पित्तम् । (अहसू. १२/१३-१४) मनोर्थसंशयस्य निश्चयं कर्तुं तदर्थं अध्यवसायोपारूढा सा बुद्धिः । (अरुणदत्त)

<sup>129</sup>. यत्पित्तं हृदयेतिष्ठेत् मेधाप्रज्ञाकरं च तत् । (र.पू. प्रथम खंड अ५/३२)

<sup>130</sup> मेधा प्रज्ञाकरं बोद्धव्यम् । कस्मात् ? हृदयश्च कफतमोऽपनोदनेन विस्पष्टीकृतत्वात् । (शा.पू. प्रथम ५/३२)  
कफतमोऽपनोदविस्पष्टीकृतमनः प्रागुण्यात् । (सु.सू. २१/१०) (डल्हण).

<sup>131</sup>. 'त्साधक संज्ञं तद् कुर्यात् बुद्धिं धृतिं स्मृतिम् । (भा.प्र.पूर्व.ग.प्र. ३/१२४, भा.प्र.पूर्व. २/१४३)



**b. 2. *Alochaka Pitta*:** It is the form of *Pitta* placed at organ eye; from where the impulses of visual object are perceived and transferred into image<sup>132</sup>. The improper transformation indicates the imbalance in the function of *Alochaka Pitta*.

**b. 3. *Bhrajaka Pitta*:** It is the form of the *Pitta* placed at the skin region; from where the touch object is perceived. It transforms the perceived vibrations of the touch sense into the feelings. These perceived vibrations carried by *Vyana Vata* to the place of the *Twak Indriya* in the head region. This imbalance at the level of transformation may lead to the insufficient or improper perception of touch.

**b. 4. *Pachaka Pitta*:** It is the main form of *Pitta* responsible for digestion and provides the strength to other sub forms of *Pitta*<sup>133</sup>. As it creates the resultant superfine essence from the ingested food; it helps proper nourishment of the mind and *Indriya*.

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<sup>132</sup>. रूपालोचनतः स्मृतं । दृक्स्थमालोचकम् । (अ. ह.सू. १२/१४) रूपग्रहणशक्तित्वात्  
आलोचकमुच्यते । (शा.पू. ५/३१)

<sup>133</sup>. पचति अन्नं विभजते सारकिष्टौ पृथक्तथा । तत्रस्थमेव पित्तानां शेषाणामप्यनुग्रहम् । करोति बलदानेन पाचकं  
नाम तदमृतम् । (अ. ह.सू. १२/१८-१२)

### c. *Kapha Dosha*

It is the *Dosha* that provides nourishment, stability, and support.

The heart i.e. home place of buddhi and the head i.e. the main office of buddhi performance are the predominant places of *Kapha*. *Kapha* nourishes the mind through *Avalambaka Kapha* and nourishes the *Indriya* through *Tarpaka Kapha*. Charaka stated that proper performance of buddhi is due to the proper function of *Kapha*.<sup>134</sup>

The *Dharana* (restoration) and the stability of the buddhi performances are the functions of *Kapha*<sup>23</sup>. *Dhriti* is also the function of *Kapha*. *Dhriti* by *Kapha* is due to its stable characteristic and *Dhriti* by *Vata* is due to controlling the speed and direction of the action.

**c. 1. *Avalambaka Kapha*:** It is the form of *Kapha*, placed at the chest region i.e. at the region of lungs, heart, and mind. It nourishes, lubricates, stabilizes, and supports the physio-anatomy of that region<sup>135</sup>. It supports, nourishes, stabilises, and strengthens the mind.

The *Kapha* in balanced state stabilises and strengthen the buddhi performance without creating dullness. The impact of *Kapha* starts reducing and *Vata* starts influencing as the age grows; so body and mind demands for support (*Avalambana*) at that age. Strong mind becomes sensitive and hampers the presentation or the performance of buddhi.

**c. 2. *Tarpaka Kapha*:** It is the form of *Kapha* placed at the head region i.e. at the region of *Indriya*. It nourishes *Indriya* and *Indriya* region and strengthens them. It maintains the feeding line to boost up their capacity and avoid fatigue.

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<sup>134</sup>. सोमएव शरीरे श्लेष्मान्तर्गतः कुपिता अकुपित शुभाशुभानि करोति । तद् यथा दाढर्यं..... ज्ञानम् अज्ञानम्, बुद्धि मोहम् एवमादीनि च अपराणि द्वंद्वानि । (च.सू. १२/१२), क्षमा धृति अलोभः कफकर्म अविकारजम् । (च.सू. १८/५४)

<sup>135</sup>. हृदयस्य च शेषाणां श्लेष्मस्थानानां अवलंबनाद् अवलंबकः उच्यते । (अ.सं.सू. २०)

*Tarpaka* increases stability in the *Indriya* functions and hence the concentration. Due to stability it also controls the speed of *Prana* from exaggeration. Thus *Dhriti* i.e. the remote control is the combined activity of *Tarpaka* and *Prana Vata*.

It also nourishes and lubricates the other *Indriya* organs like eyes, nose, ear, and thus help for their better performance<sup>136</sup>.

**c. 3. *Bodhaka Kapha*:** It is the form of *Kapha* placed at tongue region and plays very important role in understanding sense of taste (*Rasanendriyarth*) by supporting the interaction between *Indriya* organ and taste object by its unctuous property.<sup>137</sup>

In short *Vata*, *Pitta*, and *Kapha* are the governing factors of the body; so they govern, they assist, and help for the performance and presentation of the *Indriya buddhi* and *Manobuddhi*. There is no performance and no presentation of buddhi without them. Their balanced and imbalanced state is responsible for the proper and improper performance and presentation of buddhi.

## 2. Performing Buddhi – *Dhatu*

The body elements those hold and support the body are named as *Dhatu*. There are seven types of *Dhatu*. The whole body is developed from them with its organs and systems; which is the shelter for mind and buddhi for its performance. The *Dhatu* get nourished from ingested food after proper digestion and continue with their allotted work.

*Dhatu* are the integral part and in amalgamated form in the body. They show the influence on the organs, systems, and physiological functions of the body as well as on the psychological function and also buddhi performance<sup>138</sup>.

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<sup>136</sup>. शिरस्थः स्नेहसंतर्पणाधिकृतत्वात् इन्द्रियाणाम् आत्मवीर्येण अनुग्रहं करोति । (सु.सू. २१/१४)

शिरस्थः चक्षुरादि इन्द्रियतर्पणात् तर्पकः । (अ. ह.सू. २०)

स्नेहन स्नेहदानेन समस्तेन्द्रियतर्पणः । (भा.प्र.पूर्व गर्भच ३/१३२)

<sup>137</sup>. रसनास्थः सम्यग्बोधनात् बोधकः । (अ.सं.सू. २०)

Thus qualitative and quantitative status of *Dhatu* shows effect on buddhi performance and its presentation accordingly. The natural quality and quantity ratio of *Dhatu* is derived from the status of *Dhatu* of mother and father conveyed through their seeds. The enriched status of *Dhatu* executes the enriched performance accordingly. They are called as '*Saar Dhatu*'. The estimate of *Saara Dhatu* may give the direction to predict the good or bad area of presentation of buddhi.

Some of the *Dhatus* have close relationship with mind activities specifically ***Rasa dhatu, Shukra dhatu, and Oja***; so they have strong impact on the mind. The vitiated state of *Dhatu* shows effect on mind and buddhi performance and vice versa.

**a. *Rasa dhatu***<sup>139</sup>: It is very fine and soft tissue having strong and fast impact on the mind; as the home place of mind, buddhi, and *Rasa Dhatu* is the same i.e. heart. It is the *Dhatu* that pleases, gratifies, and satisfies the mind, *Indriya*, and buddhi. It is the best nutritional support, it soothes and calms the body and mind, boosts the enthusiasm and thus helps *Dhi, Dhriti and Smriti* to not to get fatigued. The enriched status of *Rasa* shows enthusiasm, smoothness, or easiness in presentation.

The vitiated *Rasa Dhatu* causes the excess thinking which is the cause of diseases of the heart i.e. home place of buddhi.

**b. *Rakta Dhatu***<sup>140</sup>: It is the red coloured tissue and hot by nature and functioning in the body in combination with *Pitta*. It maintains the aliveness of the body, mind, and also of buddhi. The enriched status of the *Rakta Dhatu* in the body represents the best quality perception; best understanding i.e. best skill of transformation of the perceived

<sup>138</sup>. स्थिरौपचितमान्सता इति एतत् सर्वधातुसारोपचयलक्षणेन..... प्राकृतबलेन आत्मकार्यप्रतिपत्ति भवति । बाह्यानां करणानां कर्मेन्द्रियाणाम् अभ्यन्तराणां बुद्धीन्द्रियाणाम् सर्वधातुसारोपलक्षणेन बलेन स्वकीयकार्यावबोधो भवति । सु.सू.१५/२०. डल्हण.....

<sup>139</sup>. प्रीणनम्.....अ.ह.सू.११/४, सु.सू.१५/५ त्वकसारणां....सा सारता सुख सौभाग्यैश्वर्य उपभोगबुद्धिविद्या आरोग्य...आचष्टे । च.वि.८/८७ चिंत्यानां चाति चिंतनात् । च.सू.२८/११२

<sup>140</sup>. जीवनम्...अ.ह.सू.११/४ तेषां धातूनां क्षयवृद्धि शोणितनिमित्ते । सु.सू.१४/२१ रक्तसाराणाम्.. सा सारत सुखं उद्धतां मेधा मनस्वित्वं सौकुमार्यम् अनतिबलम् अक्लेशसहिष्णुताम् आचष्टे । च. वि.८/८८ बुद्धिसंमोहः । च.सू.२४/५ क्रोधप्रचुरता लवणास्यत बुद्धेः संमोहो मनः सम्मोहः । गंगाधर

knowledge according to 'I'. Hence; the person is said *Medhavi*; who deserves the enriched status of *Rakta Dhatu*.

The vitiated *Rakta Dhatu* leads to '*Dhi Sammoha*' i.e. the state of the buddhi trapped by *Vikara* leading to stagnated stage i.e. confusion.

**c. *Mamsa dhatu***<sup>141</sup>: This tissue provides stability to knowledge and patience to mind; so enriched status of this *Dhatu* represents the best *Dhriti* performance i.e. best controlling drive of *Nischaytmika* and *Vyavasayatmika buddhi* and emotionally (*Vikara*) untapped state.

The forgiveness is also one of the dimensions of enriched *Mamsa* tissue that makes the mind distant from the emotional influence; strengthen the mind to maintain the ego in balance. Thus it helps for continuation of proper performance of buddhi. The person with enriched *Mamsa* tissue deserves these many qualities called '*Vidyavanta*'. The malnourished state of the *Mamsa Dhatu* represents greediness, attraction towards emotions (*Vikara*), and lack of controlled performance.

**d. *Majja Dhatu*, *Shukra Dhatu***<sup>142</sup>: These are much clarified types of *Dhatu* in the body providing strength to *Indriya* and mind. Their enriched state helps in perceiving the special or super grade of knowledge.

Enriched *Shukra Dhatu* is meant for *Pratibha* dimension of performing buddhi which generates or reproduces variety of new innovative things.

**e. *Oja***<sup>143</sup>: It is the most clarified form of all the tissues which provides the long lasting strength to body, *Indriya*, mind, and buddhi and generates the ability of analysing correct and wrong and good and bad with respect to self.

<sup>141</sup> मांससाराणाम्..सा सारता क्षमां धृतिं अलौल्यं वित्तं विद्यांसुखं आर्जव् बलं..दीर्घं आचष्टे। च.वि.८/८९

<sup>142</sup> . मेदसार...आर्जवम्...(रूजुस्वभावः।) अस्थिसार...महोत्साहाः क्रियावंताः क्लेशसहाः। च.वि.८/९०- ९२

शुक्रं...धर्यं च्यवनं प्रीतिः देहबलं हर्षः। सु.सू.१५/५

<sup>143</sup> . सर्वधातुसारोपचयलक्षणेन.....प्राकृतबलेन आत्मकार्यप्रतिपत्ति भवति। अभ्यन्तराणां बुद्धीन्द्रियाणाम् बलेन स्वकीयकार्यावबोधो भवति। सु.सू.१५/२० डल्हण

तत्र सर्वैः सारैः उपेताः पुरुषाः..... सर्वरंभेषु आत्मनिजातप्रत्ययाः कल्याणाभिनिवेशिनः। च.वि.८/९५; सर्वरंभेषु सार्व्वसु क्रियासु समर्थत्वेन आत्मनिप्रत्ययशालिनः। गंगाधर

It also provides the knowledge of self confidence with positive attitude and the intention of well being of society.

**f. *Sattva Sara***<sup>144</sup>: It is the state of strongly qualified mind. The person having enriched state of mind shows strong mind, strong memory, strong decision making capacity, great confidence, stable process and the will of well being of society (*kalyanabhikanksha*).

The utensils are made up of the combinations of the different metals. They are different on the basis of quality and proportion of the metals combined in it. Each utensil has a different tone and flavours the rice with different tastes, if cooked in it. We think, the body is also made up of seven different types of *Dhatu*. The variation in their quality and quantity and in their proportion presents the variations in the organs, systems and also in their functioning. It also shows the variations in the presentation of the performance of buddhi.

Principally the performance of buddhi is the outcome of the past life *Karma* and many other factors. It will be logical and scientific to quote the relation of *Dhatu* on buddhi performance; only when we find the same impact on overall body performance.

It is also possible that the symptoms are showing the impact of *Dhatu* on body performance but are not reflecting in buddhi performance because of many other factors. Hence practically it is hard to differentiate and conclude the definite role of enriched and malnourished *Dhatu* on buddhi performance.

The assessment of *Saara or Asaarta* of *Dhatu* guesses the natural strength of *Medha*, *Smriti* and natural pattern of *Dhi* presentation<sup>145</sup>. Hence it also can guess the acquired presentation of buddhi in some extent. It also helps to assess the prognosis of the

<sup>144</sup>. सत्त्वसाराः.....स्मृतिमंतो भक्तिमंतः कृतज्ञाः प्राज्ञाः...महोत्साहाः दक्षा धीराः.....

सुव्यवस्थितगतिगंभीरबुद्धिचेष्टाः कल्पनाभिनिवेशिनश्च। च्.वि.८/९४ कल्पनयां क्लृप्तिकरणे.. गंगाधर

<sup>145</sup>. साराण्यष्टौ पुरुषाणां बलमान विशेष ज्ञा नार्थम् उपदिश्यन्ते त्वग्मांसमेदो.....इति। च्.वि.८/८७ सारतश्च इत्यादौ सारशब्देन विशुद्धतरो धातुः उच्यते। च्.वि.८/९९. गं.

corrected buddhi performance by counselling or by the other therapies. It also helps in selecting proper *Medhya Rasayana* for each healthy person<sup>146</sup>.

### 3. Performing *Buddhi - Dosha Prakriti*

The naturally designed form of *Dosha* of the *Purusha* is called his *Dosha Prakriti*.

The *Prakriti* of father and mother influence their *Beeja*. Their fusion results into *Garbha*<sup>147</sup>. The permutations and combinations of *Dosha* from parent's *Dosha Prakriti* results into *Dosha Prakriti* of the baby predominately. It represents in the form of *Vata Pitta*, *Vata Kapha*, *Pitta Vata*, *Pitta Kapha*, *Kapha Vata*, and *Kapha Pitta*.

This natural form of *Dosha* influences organisation of anatomical structures and also the physiology of the body. It also influences the psychological and psycho sensorial functions. It means it also influences the performance of buddhi. It is possible to understand the natural form of the person i.e. *Dosha Prakriti* with the help of the specificities in organs, in functions of body and mind. Thus the specific presentation at the level of body and mind functioning may help to assess the performing style of buddhi.

#### a. *Vata Prakriti*

The *Vata* predominant *Prakriti* presents unstable *Dhriti*, *Dhi*, and weak *Smriti*.

The restoration of the perceived knowledge or control of mind is sometimes very efficient, sometimes fairly normal, and sometimes low; so the decisive power of *Vata Prakriti* is sometimes proper, sometimes improper, sometimes in changing mode.

Many of the times the personalities of *Vata Dosha Prakriti* are impatient; so their decision process may occur under strong influence of *Raja*, *Tama Vikara*. There is no

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<sup>146</sup>. लाभोपायोहिशस्तानाम्.....। रसकार्यरसरक्तादीनां धातूनामयनं लाभोपायो रसायनं तस्मात् दीर्घायुः स्मृत्यादिकं लभते । च.चि.१/१/६ गंगाधर।

<sup>147</sup>. शोणितसंयोगे यो भवेत् दोषउत्कटः । प्रकृतिर्जायते तेन तस्या मे लक्षणं श्रुणु ॥ (सु. शा. ४/६३)

guarantee of this type of person that he will perform the proper *Buddhi Karma* due to this instability. The obstructed pattern and lack of his emotional involvement in the speech, more formal than by heart and intentionally acquired behaviours are the special characters of this *Prakriti*<sup>148</sup>.

#### **b. *Pitta Prakriti***

The person of *Pitta Prakriti* has strong *Medha*; so they can perceive the knowledge fast and can restore them. They are skilled in taking decision due to the transformation function of *Sadhaka Pitta*, which is in excellent state. They show deep and fast confusion breaking mode by sharp attribute of *Pitta* and also the strong courage; which represents the strong mind and so can determine and execute any right decision in very little time.<sup>149</sup>

The people of *Pitta* type easily get influenced by self conceit, anger, jealousy etc. emotions; so many of the times the decisions or the executions are seen influenced by them<sup>150</sup>. But the dexterity in perception, in understanding, in decision, in execution is the speciality in *Pitta Prakriti*.

The presentation by speech is strong, pinching, aggressive, criticising. They represent more by brain less by heart in *Pitta type of Prakriti*. It is more *Vyavrita* type of presentation.

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<sup>148</sup>. शीघ्रसंक्षोभ शीघ्रोत्रासरागविरागाः । वात तु... श्रुतग्राहिणोऽल्पस्मृतयः । (च.वि. ८/१००)

अव्यवस्थितमतिः । (सु.शा. ४/६४)

<sup>149</sup>. मेधावी निपुणमतिर्विगृह्यवक्ता । (सु.शा. ४/६८) साहसबुद्धिबलान्वितो, भवति भीषुगतिर्दिवषतामपि ।

मेधावी...। (अ. ह.शा. ३/९०-९५)

<sup>150</sup>. भूर्युच्चार - क्रोधपानाशनेर्ष्यः ।



### **c. *Kapha Prakriti*.**

The *Kapha Prakriti* persons have strong courage, strong memory, deep but stable emotions and hence proper and stable decisiveness<sup>151</sup>.

They have very good patience, loving sense, and less anger; so they take the decisions without any emotional influence. They need more time to decide, their process is steady, but the decision is firm.

The representation of *Kapha* people is more polite, patient, soft, and respectful to emotions. It is more by heart than by brain. It is more *Vyahata* type of presentation.

Usually *Prakriti* are in combination of two prominent *Dosha*; so the symptoms of *Prakriti* are seen always in combination according to their predominance. Hence the symptoms of presentation of performance are also seen in combined form. E.g. *Vata Kapha Prakriti*: in this combination the speed, activeness and the dexterity is of *Vata* but represent without unsteadiness. Here steadiness of *Kapha* limits the speed and over activeness; so the personality represent as active, multi dynamic but somehow steady process of decision. Thus buddhi also show the reflection of combination of *Dosha* in its performance.

### **Change in *Prakriti***

*Prakriti* represents the natural status; which is inborn status of *Dosha*; which is supposed to stay the same up to the death. The little change in that structure represents the abnormality.

It is true that the natural presentation of body elements doesn't changes at all; but through strong practice of *Hatha Yoga* or Spiritual practices one can change the psychological dimensions in a good sense. If change occurs in a good sense and not under any pressure it may help the development in buddhi performance. This change cannot be said as abnormal.

### **Applications**

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<sup>151</sup>. अल्पक्षोभविकाराः विद्यावंतः । (च.वि. ८/९८) धृतिमान्, दृढशास्त्रमतिः । (सु.शा. ४/७२)

बुद्धयायुक्तः, सात्त्विकः, स्मृतिमान्, क्षमावान् । (अ. ह.शा. ३/९६-१०३)

1. In *Ayurveda* the functional normality correlates the *Prakriti* so the graph of the function of the mind should correlate his *Prakriti*.

The graph can direct the proper program for development of mind and buddhi more precisely.

*Dosha Prakriti* especially helps to design the line of regime or treatment for fitness of the mind or for correction.

E.g. The advice to improve the concentration or to increase the grade of perception for *Vata* person is advised to follow the dance meditation, *Soofi* dance, *Chakrakara* dance, *Warakari* dance etc., for *Kapha* person to sit in quiet and meditate in silence like *Vipashyana* and *Pitta* person is to hear the music or sound of sea waves or of the flowing water or of the moving leaves.

One can achieve the development in the functions of *Dhi*, *Dhriti*, and *Smriti* easily; only when the selected tools accompanying the natural graph of mind function (according to *Prakriti*). It is possible to achieve the maximum development in the performance of buddhi of each of a person upto the limits of his/her capacity with the help of this line of thinking.

In short; it helps to understand the performance of buddhi and the proper way for its development. Thus it proves the role of *Dosha* as a causative factor, as an influencing factor and as the applied concept in the performance of buddhi.

#### **4. Performing Buddhi - *Manasa Prakriti***

In *Dosha Prakriti* i.e. *Sharira Prakriti* the specific natural form of *Dosha* influences functions of mind especially the style of presentation of the performance, speed of the performance, strength of memory, controlling power and also the process of determination etc.

*Manasa Prakriti* is the natural form which classifies the functions of the mind on the basis of contains of the function and the attitude behind the function.

The maturity corpus of the past life *Karma* provides the ratio of *Sattva*, *Raja*, and *Tama*.<sup>152</sup> That designs the natural functioning graph of the mind and gets established at the time of entry of *Atman* in *Garbha* after conception. The types of *Manas Prakriti* that we find in practice are in combinations and named on the basis of the predominance of two of them. They are *Sattva pradhana raja*, *Sattva pradhana tama*, *Raja pradhana Sattva*, *Raja pradhana tama*, *Tama pradhana raja*, *Tama pradhana Sattva*.

The observations of average or the frequent behavioural pattern of a person in different aspects like social, cultural, moral of his day to day life may give us the judgement about the *Manas Prakriti*. It can also be judged by observing the action /representation of a person in a critical situation or any specific situation. The other aspects of the life are

- dietary liking or disliking,
- style of decision making, style of execution,
- the tools those are comfortable or favourable for entertainment,
- types of friends and the friendship,
- type of relationship with the life partner,
- the opinion and the behavioural pattern related to sex,
- the opinion about success and failure of his own and of his colleagues
- and related behavioural presentation in executed or unexecuted form
- The effect of the surrounding situations or different emotions on decision process. (Yes /no, how much, what type).

The behavioural assessment in these aspects may give us the judgement about the natural graph of functioning mind (thought process, attitude). These *Prakriti* are explained as follows,<sup>153</sup>

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<sup>152</sup>. रजस्तमस्तत्र च कर्महेतुः। च.शा.२/३६ अथ मनह सात्त्विकराजसतामसभेदाभिन्नम् कुतहतत्र पुरुषे भवतीत्याह.....रजस्तमसी अनेकतरतमादिभेदभिन्ने तथा चानेकविधा भिन्नम्..। चक्रपाणि ।

<sup>153</sup>. त्रिविधम् खलु सत्त्वं शुद्धं राजसं तामसमिति।  
..... कथंच यथा सत्त्वमुपचारः स्यात् इति। च. शा. ४/१५-२०

**a. *Sattva Prakriti*:** These people have a steady and pure mind. They follow the path of truth and righteousness. They stand out by their good manner and good character. They possess a great degree of self control. They respect their teachers and are always trying to improve their knowledge, proficiency, and skills. They are capable of taking correct decisions after careful and mature thinking, which is derived from a clear intellect. They have an insatiable thirst for knowledge and take detached view of problems.

**b. *Rajasa Prakriti*:** These people are egoistic, proud, and ambitious and have a tendency to rule over others. They have loquacious and though hardworking, their endeavours lack proper planning and direction. Emotions like anger, joy, attachment, jealousy etc. dominate their personality. They are prone to emotional out bursts and hence their mental energy is wasted. They are calm and patient only as long as their interests are not affected. They are good, friendly, and faithful only to those who are helpful to them.

**c. *Tamasa Prakriti*:** The people those come under this category are less intelligent, in a depressive frame of mind and generally prone to laziness. The slightest mental exertion tires them easily. A common feature is a tendency to feel sleepy even during the day. They take the path of least resistance and are given to mere eating, drinking, sleeping, and sex. They are extremely greedy, irritable and do not have consideration for others. They may go to the extent of harming others to safeguard their own interest.

This gives us the average attitude of a person; but it is observed that one of the specific dimension of that attitude represented differentiate that person again from the others. *Charaka* has mentioned the sub classification to show these differences. The sense behind the classification should be considered in context to the current practices. It can be as follows,

**a. *Sattvika Prakriti***

**a.1. *Braham Sattva*** : The person with total purity of mind, affection, attitude to help others for the sake of their benefits, lack of selfishness, best control on the senses in his behaviour. The saints, *Satguru* type of personalities are deserved these qualities.

**a.2. *Aarsha Sattva*** : The person always engaged in delivering the knowledge in charity, always involved in diligent studies, follows *Vrata*, *Yagnya yagadi* etc. ceremonial acts and having control on his own senses. The person is best in oratory (*Vachana Vigyana Upadharan shakti Sampannam*), devoted teachers (*Aacharya*), the teachers running charity schools/ *Paathashala*, the people involved in delivering lectures, involved in writing the books (knowledge) (*Aavishkrita gyani*) are the people in society having these qualities.

**a. 3. *Eindra Sattva***: The persons with a lot of courage and heroism, genuinely practicing for high hopes or high goals, with knowledge and prosperity. The wise and high carrier achievers, the high concept executors, record breakers are the people in society which show these characters. It is expected that all these happen genuinely and with purity of mind.

**a. 4. *Yaamyia Sattva*** : The persons with a great analytical power about what is needed to be done and what is not needed to be done, what is right and wrong, emotions and beyond the emotions. They have strong memory also. The best critics, good judges, judiciaries are the examples of this type.

**a. 5. *Varuna Sattva***: The persons with cleanliness and purity of mind. It means the transparency of mind that follows the morals of the tools for achievement. The person deserves the courage to use angry words and also silent words accordingly to maintain his attitude of transparency. These are the people meant for financial transitions, high profile security.

**a. 6. *Kauberia Sattva***: The persons practicing for prosperity, having respect and lots of people around due to wealth. They don't hesitate to present their anger or joy according to situation for achievement. The professional intelligent personalities, consultants, corporate, teachers running their classes, kings, / ministers/owners of the big companies are the representing personalities in society. Although they are

practicing for prosperity they follow the ethics, morals as they are from the class of *Sattvika Sattva*.

**a. 7. *Gandharva Sattva*:** The persons those like to enjoy their life in music, dance, travelling, fragrances, and romance. The people don't have a control on their senses and mind and can get fairly influenced by emotions like hate, jealousy, covetousness but they are ethical and follow the morals in earning and enjoying prosperity.

These types are seen gradually intending towards *Raja* mode as the control on the senses are slowly weakening and the charity culture is changing to professional culture within the limits of morals. In short these people are from *Sattvika class* but having little different dimension. All of them follow the ethical way of life whether they have prosperity or poverty, whether they belong to knowledge or the money or the service.

### **b. *Rajasika Prakriti***

**b. 1. *Rakshasa Sattva*:** the persons are having heroism and courage along with wealth and prosperity and also respect. It elevates the *Raja*, representing egoism and complimenting self. The courage and heroism seen represented not in limits of morals but through cheating, jealousy, lying. Most of the politicians, high profile governors, power holders, and business men represent this type.

**b. 2. *Paishacha Sattva*:** the people those are fond of *Rajasika* food like spicy and oily food, non vegetarian food, and the people willing for enjoyment with opposite gender or willing for frequent sex. They can drop the morals in the way of achievement and in selecting the tools of achievement. The shameless people, flirts are the examples of this type in society.

**b. 3. *Sarpa Sattva*:** the persons those are hard working, active but fearful, building courage only after stimulated by anger, treacherous, competing jealously with the ethical and polite people. They don't fight directly face to face but from the back side. We see many people of this type around in the family, in the society, in offices in day to day life.

**b. 4. *Preta Sattva*:** the people having no control on their *Indriya* especially eating a lot, having covetousness in excess, greedy and lethargic, jealous but not reacting; just thinking themselves negatively are the people of this type.

**b. 5. *Shakuna Sattva*:** the people those are excessively greedy, continuous eaters. They are not just thinking of the sex and romance but are expecting active sex again and again. The libidinous men are the example of this type of people.

In short the people from the *Rajas Prakriti* class are active, workaholic but flavoured with ego, haughty, full of anger, and greedy irrespective of education, financial status, working type. Gradual increase in *Rajasika* character leads to the different sub types. It clearly shows that the courage and activeness is emerging into the eating and sex gradually intending towards the base line of the *Tamasa Prakriti*

### **c. *Tamasa Prakriti***

**c. 1. *Pashava Sattva*:** The people those are lazy and weak by knowledge are unable to solve at least their own problems, irresponsible, behaving shamefully. They are impotent to take any decision.

**c. 2. *Maatsya Sattva*:** the people who are extremely unstable, greedy eaters without analysing right or wrong, favourite or unfavoured etc. get influenced easily.

**c. 3. *Vanaspatya Sattva*:** the people those are without enthusiasm, staying at a place and eating continuously. They don't have any decisiveness.

In short the people of *Tamasa class* are either very lazy or unstable. Their buddhi performance is scattered and very weak. They have excess affection towards sex.

### **Applications**

1. By understanding *Manas Prakriti* we can understand the average graph of working style of the mind, which helps to predict the probable direction of buddhi performance.

2. By understanding the sub form of *Prakriti* one can predict the perfect application of the buddhi performance of the person in practice.

3. It is also possible to predict the specific mode of causative factors those can vitiate the buddhi performance

4. It is also possible to select the perfect mode of behavioural therapy or the strength building therapies for correcting buddhi performance.

## 5. Performing Buddhi - *Srotus* (The pathway)

The *Atman*, mind, *Indriya*, and *Indriya* object collectively results into buddhi performance. The *Dhi*, *Dhriti*, and *Smriti* are from the side of mind, *Indriya* organ, and *Indriya* centre are from *Indriya* side, and object in vibratory form from object side are involved in this function. Three *Dosha* carry the perceived vibratory object. They control or speedup the action and drive it in expected direction, finally execute with the help of motor. *Dhatu* provide the platform for all these functions to perform. The *Srotus* are the pathways within the body to transport the (macro or the micro) body elements, impulses from one place to other. *Charaka* said that the whole body is the pathway to travel the subtle mind and *Indriya* object in impulse mode.

*Chakrapani* also extended the same that whole body is the pathway for *Atman*, mind, *Indriya*, buddhi and *Ahamkara* to travel.<sup>154</sup> In *Siddhi* chapter 9; *Charaka* has mentioned that the *Prana*, *Udana*, Mind, Buddhi, *Chetana* (*Atman*), *Mahabhoota* in subtle form and ten *Dhamanya* are well established at the heart region.

The *Indriya* and *Indriya Pranavaha Srotus* are related and well established at head region and performs like the Sun and its rays.<sup>155</sup> It means the heart along with 10

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<sup>154</sup>. तत् इन्द्रियाणां पुनः सत्त्वादीनां केवलं चेतनावत् शरीरं अयनभूतम् अधिष्ठान भूतम् । (च.वि. ५/३)

सत्त्वादीनां मन आत्मश्रोत्र स्पर्शन नयनरसन घ्राणबुद्धीअहंकारादीनां केवलं चेतनावत् सजीवं शरीरस्रोतः अयनभूतम् । (गंगाधर १४९९)

<sup>155</sup>. 'त्र हृदि दशच धमन्यः प्राणायानौ मनोबुद्धिश्चेतनामहाभूतानि च नाभ्यागार इव प्रतिष्ठितानि शिरसि च इन्द्रियाणि इन्द्रियप्राणवहानि च स्रोतांसि सूर्याभिगमयः संश्रितानि । (च.सि. ९/४)



*Dhamani* is the residing place of the mind and buddhi; and the head region connected with *Indriya Pranavaha Srotus* is the main office place that provides the path for the buddhi performance. The *Srotus* are connected to their main organ and spread over the whole body structurally and functionally. They are functioning distantly but connected to home like the sun rays and the sun.

The *Indriya Pranavaha Srotus (IPS)* is conducting the perceived *Indriya* object to the related *Indriya* with the help of *Vyana* and under the control or governance of *Prana*. It is the separate arrangement made for the *Prana* to travel for its functions related to *Indriya*. The same thing is about the concept of *Rasa Sangyavaha Srotus (RSS)*. *Chakrapani* mentioned it as the special group of the pathways of the mind in a purpose to perceive and conduct the *Sangya* i.e. consciousness or the understanding.<sup>156</sup>

Thus there is one system that originates and concerned with the head region, *Indriya* region (region of *Prana*), which perceives, conducts, and conveys the *Indriya* object in vibratory form to the *Indriya*. There is another system that originates and concerned with the heart, home place of *Rasa Dhatu*, the home place of mind, or the main place of *Vyana*; which receives, understands, and conducts the consciousness to the mind. That system is also spread to the head region and whole body. It conducts the understanding i.e. *Manobuddhi* with the help of *Vyana* along with *Rasa Dhatu*.<sup>157</sup>

The functions of *IPS* are seen to be hampered due to trauma to the head, the exaggerated status of *Prana* and *Vyana Vata*, the vitiated *Tarpaka Kapha*, *Rakta Dhatu* or any imbalance related to *Indriya* place; as these things are closely concerned with it. Long time continuous conduction of the object or the conduction of the

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<sup>156</sup>. संज्ञावहानि च । संज्ञा बुद्धिः । तदाश्रयत्वात् केवल बुद्धिः स्रोतसांच अभावात् अत्र संज्ञा शब्देन 'मन' उच्यते । (च.सू. २४/१२) यत् तु रससंज्ञाधातुभावहन्ति इति रससंज्ञावहानि । रसवहधमनीस्थानं हृदयं तदुपघातात् च मनोविक्षोभात् संज्ञाया अपि मोहाकुलत्वादिकं उपपद्यते । (गंगाधर ८४२) संज्ञावहानि इति संज्ञाहेतु मनोवहानि । (चक्रपाणी)

<sup>157</sup>. मनोवहानां पूर्णत्वात् दोषैः अतिबलैः त्रिभिः । स्रोतसां दारुणान् स्वप्नात् काले पश्यति दारुणे । (च.इन्द्रिय ५/३०) मनोवहानि स्रोतांसि यत्रपि पृथक् न उक्तानि तथाऽपि मनस केवले चेतनावत् शरीरं अयनभूतम् इति अभिधानात् सर्व शरीरस्रोतांसि गृह्यन्ते, विशेषेण तु तत्तद्व्याश्रितत्वात् मनसः तदाश्रिताः दशधमन्योः मनोवहा अभिधीयन्ते । (चक्रपाणी).

intense object is the *Ati Pravritti* of that *Srotus*. E.g. constantly seeing the sun or seeing strong light which may damage the *Srotus* or the organ.

The invention of local anaesthetic drug blocks the conduction of object impulses from the region, so person cannot understand the sense in that region. The blockages due to *Avarana* by *Raja and Tama* especially from heavy meals, alcohol, wanton and distress etc. They lead to weakened understanding or absence of understanding of the *Indriya* object. The lassitude, the sleep are the common examples of the routine life. Any type of growth in *IPS* or close to it may create obstruction in conduction of the impulses. It hampers the perception, conduction, and convection of impulses to *Indriya* and thus the performance of buddhi.

The insufficient *Rasa Dhatu* (qualitative or quantitative) shows fatigue in the functions of mind, *Indriya*, and *Indriya* organ. The constant or recurrent or chronic fatigue weakens *the Indriya* and hampers the process of perception and understanding of the knowledge concerned to it. Exaggerated state of emotions (*Ati Pravritti*) at the level of mind generates exaggerated state in *RSS*; which shows the exaggerated state of *Vyana*, circulation of *Rasa* and pumping rate of heart. This creates the improper or insufficient *Indriya buddhi* performance. It concludes that there are two systems functioning in symbiosis. *RSS* provides the space in the purpose to perceive the consciousness but along with that it also provides the nourishment to the mind and other body parts through *Rasa* and maintains them.

The *IPS* carries the impulses of *Indriya* objects to the place of *Indriya* at the head region where they get perceived by *Indriya*. At that time the *Indriya buddhi* represents through the *Srotus* at the *Indriya* to understand the perceived impulses. Further the impulses for the executions are carried forward through the *Srotus* to motor *Indriya* and then to motor organ to represent as action. The *Srotus* not only carries the impulses but also the nutritional support to the motor organs.

Emotionally hampered mind, irritated mind, relaxed mind travels through this *Srotus* and influences the buddhi performance, *Rasa Dhatu*, *Rasavaha Srotus* and its home place heart; as they have the same home place and intimate contact. These various perceived impulses are moving through *IPS and RSS* in transforming mode representing as many psychosomatic syndromes or diseases. Many syndroms

representing on psycho-neuro-immune-endocrinal axis show close relation with them. Thus these *Srotus* provide the media for presentation of the buddhi performance.

*Charaka* has noted another type of *Srotus* named '*Buddhivaha Srotus*' in the chapter of *Attatvabhinevesha*.<sup>158</sup> We think, it correlates with the functions of *Rasa Sangyavaha Srotus*.

The other reference of *Charaka* from *Katidha purusheeya chapter* notes the path way named '*Indriya pranalika*'<sup>159</sup>.

*Chakrapani* elaborated that the pathway related to *Indriya* through which buddhi travels to knowledge. On reflection on *Chakrapani*'s opinion one may conclude that, this is the pathway /*Srotus* related to *Indriya* and *Indriya* place (*adhithana*) i.e. head region. It might not be wrong to interpret this as the specific passage in head region; where *IPS* and *RSS* may come too close and represent in the form of *Indriya Pranalika*. It might be the passage for *Manobuddhi* to travel and present in the form of *Indriya buddhi* at the *Indriya*; at the time of interaction.

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<sup>158</sup> . हृदयं समुपासृत्य मनोबुद्धेर्महाशिराः। च. चि. १०/३५

<sup>159</sup> . .....

## 6. Performing *Buddhi* - *Moola Sthana* (The home place)

There are many references from *Charaka*, *Sushruta* and *Vagbhata* and *Bhela* about this topic. Many efforts have been done by different respected scholars like Dr. *Ghanekar*, Dr. *Gananaathasena*, Pt. *Hariprapannaji* to conclude about the place of mind and the place of buddhi. (Ref. *Pareeshadya Bhasha Shariram*)

We have made efforts on the basis of references from *Charaka* to find the answer about the home place of the buddhi.

*Charaka* says that mind with *Atman* and the objects of the mind are sheltered in the heart. *Dhyeya*, *Sankalpa*, joy or the sorrow etc emotions related to *Ahamkara* also sheltered in the heart.<sup>160</sup> Usually heart gets hampered due to excess thinking or stress or worries. Heart is the place for mind and mind objects and *Manobuddhi* is the resultant of interaction of the mind and mind objects; so heart can be considered shelter for *Manobuddhi*.

In another explanation *Charaka* directly says that heart is the place of *Atman*, buddhi, mind, *Indriya*, *Oja*, and *Rasavaha Srotus*. The buddhi from the heart performs the knowledge process.<sup>161</sup> In another reference *Charaka* clears his ideology and breaks the confusion. He says that *Manobuddhi*, *Atman* with the mind (*Chetana*), and related *Srotus* i.e. ten *Dhamani* are placed in heart. The *Indriya* and related *Indriya Pranavaha Srotus* are placed at the head region.<sup>162</sup>

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<sup>160</sup>. आत्मा च सगुणश्चेतः चिन्त्यं च हृदिसंश्रितम् । (च.सू. ३०/३)

चेतः इति मनः। चिन्त्यं मनोविषयः ध्येयादि एवं ज्ञान सुखदुःखानि च हृदयस्थाने एव लक्ष्यन्ते तथा च अतिचिन्तनात् तथ दुःखावेशात् वा हृदयमेव पीड्यते । चक्रपाणि

<sup>161</sup>. रसवातादि मार्गाणां सत्त्वबुद्धि इन्द्रियात्मनाम प्रधानस्य ओजसश्चैव हृदयं स्थानमुच्यते । (च.चि. २४/९)

हृदयं प्रतिबुद्धं वर्तते । हृदयाश्रित बुद्ध्यादौ प्रतिबोधितं । यथा मन्त्राः क्रोशन्ति इति न्याये । बुद्ध्यादि बोधनम् । (चक्रपाणि)

<sup>162</sup>. यत्र हृदि दशश्च धमन्यः प्राणापानौ मनोबुद्धिश्चेतना महाभूतानि च नाभ्यमरा इव प्रतिष्ठितानि शिरसि च इन्द्रियाणि इन्द्रियप्राणवहानि.... संश्रितानि । (च.सि. ९/४)

In the *Apasmara Nidana* he has considered two independent home places; where he has quoted *Hridayam* is the place of *Atman* with mind and *Mastishkam* is the place of *Indriya*. He has quoted that vitiated *Dosha* travels upwards from heart to head region in *Apasmara* disease.<sup>163</sup>

*Gangadhara* also mentioned the same approach. He said that the mind seated at the heart get hampered by *Raja* or vitiated by *Ahamkara* and results into the exaggerated emotions. They proceed further to the place of the *Indriya* and pollute the place and results into the epileptic attack.<sup>164</sup> Exaggerated emotions are due to high graded *Ahamkara*; which results in vitiated buddhi performance. The presentation of buddhi is due to *Ahamkara*. It means that buddhi is placed at the different place than the *Indriya* place, which is nothing but the heart at the chest region.

In explanation of *Unmaada* disease *Charaka* mentions that buddhi's residential place is the heart (home place).<sup>165</sup>

In foetal development when *Garbha* is very small and *Indriya* organ and *Indriya* place is not developed; at that time buddhi and five *Indriya* are said seated at the heart region.<sup>166</sup> After the development of the place of the *Indriya*, all functions are seen executed through that place. All above references from *Charaka* underlines that heart is the home place of buddhi.

The *Rasa Sangyavaha Srotus* is also attached to this place through which mind travels to understand *Indriya* object. It directs that *Manobuddhi* is seated at heart place; which takes part in different buddhi performances related to mind and *Indriya*.

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<sup>163</sup>. दोषाः प्रकुपिताः रजस्तमोभ्याम् उपहतचेतसाम् अंतरात्मनः श्रेष्ठतमं आयतनं हृदयं उपसृत्य उपरितिष्ठन्ते तथा इन्द्रियायतनानि च । (च.नि. ८)

<sup>164</sup>. तत्र च हृदयं इन्द्रियायतनानि च सन्ताः अवस्थिताः कामक्रोधभयलोभमोहहर्ष शोकचित्तोद्वेगादिभिः ईरिताः सहसाऽभिपूरयन्ति तदा जन्तु अपस्मरति ।

<sup>165</sup>. बुद्धेः निवासं हृदयं प्रदूष्य ।

<sup>166</sup>. बुद्धिलक्षणानाम् अर्थानां पञ्चत्वादि इन्द्रियाधिष्ठानानां पञ्चत्वात् च । तच्च पञ्चेन्द्रियाणि सूक्ष्म देहे हृदये तिष्ठन्ति ।

### B.2.7. Performing *buddhi* – The knowledge process

The presentation of performing buddhi is the synchronised activity of *Atman*, mind, *Indriya*, buddhi with concerned body elements; which results into the knowledge and knowledge based activities. This synchronised performance is understood with the help of *Charaka* as follows,

'*Buddhi* means the knowledge or the cognition.'<sup>167</sup> It means 'presence of buddhi performance is presence of knowledge process.'<sup>168</sup> *Atman* is the owner, he understands the knowledge.<sup>169</sup> *Atman* can understand the knowledge of different levels derived in different states (*Sushupti* etc.) but in practice that knowledge is named as buddhi; which causes the day to day applications. This type of knowledge is from the collective functions of *Dhriti* and *Smriti* along with buddhi.

*Charaka* has said that, buddhi cannot be derived without interaction among the *Atman*, mind, *Indriya* and the object.<sup>170</sup> *Gangadhara* said that *Smriti*, *Dhriti* and *Ahamkara* etc. must be included in *Buddhi* terminology. Above references conclude that buddhi terminology is directly concerned with knowledge and *Dhi*, *Dhriti* and *Smriti* are collectively integral part of it.

In other reference *Charaka* said that knowledge means buddhi. *Gangadhara* said both are similar words.<sup>171</sup>

*Rishi Gautama* stated in his *Gautama Sootra* is that, 'Knowledge is the out product of buddhi.'<sup>172</sup> *Kanada* cleared that, 'That is the knowledge; which can be presented in

<sup>167</sup>. बुद्धिः बोधः । (च.सू. ११/२, गंगाधर ४७४). बुद्धिः ज्ञानं । च.सू. १/२१ अनेन स्मृतिचेतनाधृति  
अहंकारादि बुद्धिविशेषाणां ग्रहणम् । चक्रपाणि

<sup>168</sup>. तय बुद्धिः तत्र नित्यक्रिया ज्ञानचक्षुषा । (च.सू. १/५)

<sup>169</sup>. ज्ञानाधिकरणम् आत्मा । सर्व व्यवहारहेतुः ज्ञानं बुद्धिः । (तर्कसंग्रह)

<sup>170</sup> लक्षणं मनसो ज्ञेयं ज्ञानस्य भावः अभावः । सति आत्मेन्द्रियार्थानां सन्निकर्षे न वर्तते । ननु ज्ञेयं बुद्धिः  
आत्मेन्द्रियमनः सन्निकर्षात् विना न उत्पद्यते । (च.शा. १, गंगाधर १७६७)

<sup>171</sup>. ज्ञानं बुद्धिः सा च... । च. सू. ११/२९ बुद्धिः उपलब्धिज्ञानम् इति अर्थान्तरम् । इतिवचनेन ज्ञानं बुद्धिः समानार्थौ  
शब्दौ । गंगाधर १७०

<sup>172</sup>. उपलब्धि ज्ञानं प्रत्ययम् इति । ज्ञानं बुद्धेः परिणामविशेषः । (गौतमसूत्र) (वाचस्पत्यम्)

the form of actions or talk and can be illuminated or illustrated by its mean. It cannot be called as the applicative knowledge without this condition. *Kanada* further explained that, 'the knowledge is that; which derives from the interaction of *Atman*, mind and *Indriya* with object but which is different than that object.<sup>173</sup>

**E. g.** the 'yellow cloth' is the knowledge of visual object; which is derived from the interaction of *Atman* with mind, *Netrendriya* with the yellow cloth. But the 'yellow cloth' is the knowledge; which is definitely different than that organisation of yellow threads and yellow colour.

This process of interaction is previously elaborated under *Indriya buddhi and Mano buddhi*. In short the applicative knowledge process is the buddhi performance; which is derived from the interaction among the *Atman*, mind, and *Indriya* and *Indriya* object. This process of knowledge is gradual and step by step and not at a glance. The quality and balanced or proportionate duration of the interaction of *Indriya* with its object or mind with its object are also important to generate the knowledge in detail and in depth. It expects presence of different *Indriya buddhi* accordingly at every step of knowledge process to understand the knowledge of each of the step. Their eminent presence according to age defines the level of knowledge. Some of the highlights to understand the knowledge process are as follows,

- a. Owner of knowledge process:** *Atman* is the owner of knowledge process.<sup>174</sup>
- b. Activation of knowledge process:** As *Atman* enters into the *Beeja Samyoga*; mind, *Ahamkara*, and buddhi start to perform their activities and *Atman* in *Purusha* starts getting the knowledge.
- c. The tools for knowledge process:** The mind, *Indriya*, and buddhi are the tools through which *Atman* receives the knowledge.<sup>175</sup> It is expected in this process that these tools should be pure, competent, and healthy, properly

<sup>173</sup>. ज्ञानं बुद्धे पर्यायं वा ---- । (कणाद) (वाचस्पत्यम्) इंद्रियार्थं प्रसिद्धिहेतु आत्मेन्द्रियार्थं सन्निकर्षात् इंद्रियार्थेभ्यो यत्निष्पद्यते परं यत् अर्थान्तरं तत् अन्यत्र ज्ञानम् ।

<sup>174</sup>. कर्तुः करणैः संयोगजं कर्म वेदना बुद्धिरेव च ।

<sup>175</sup>. करणानि मनोबुद्धिः भौतिकदशेन्द्रियाणि ---- । (च.शा. १/१५)

nourished and not emotionally hampered and interacting properly with object for sufficient time.<sup>176</sup>

**d. The states of knowledge process:** *Atman* gets knowledge of three states

1. ***Sushupti*:** Only *Atman* understands this knowledge without help of mind and *Indriya*. It is very pure and based on *Sattva*.
2. ***Swapna*:** *Atman* understands the knowledge only with the help of mind and *Ahamkara*. It is based on *Sattva* associated with *Raja*.
3. ***Jagrita*:** *Atman* understands the knowledge with the help of mind, *Ahamkara* and *Indriya* through buddhi performance. The common knowledge processes are happening at the *Jagrita* state.

**e. The types of knowledge process:** It is of three types:

- i. ***Pragya*:** it is the knowledge generated at *Sushupti* state in association of purely *Sattva*. It is the pure knowledge.
- ii. ***Avidya*:** It is the knowledge generated at *Jagrita* state by the interaction of mind accompanied by *Raja*, *Indriya* and the object. It is not the pure knowledge but the proper knowledge, applicable for day to day life. It is based on *Sattva* and *Raja* in balance state.
- ii. ***Agyana*:** It is the knowledge generated at the ***Jagrita state*** by the interaction of mind; which is hampered by exaggerated *Raja* and *Tama* and *Indriya* with the object. It is not the pure and the proper knowledge, but the improper knowledge and impure knowledge.

**f. The steps of knowledge process:** six types of interactions i.e. *Sannikarsha* already understood in aspect of *Padarthvigyan* are the steps of knowledge process. E.g. *Samyoga*, *Samyukta Samavaya*...etc

**g. The ways of knowledge process:** the interaction with the object occurs with its different domains i.e. by different ways like *Para*, *Apara*, *Samkhya*, *Samyoga*, *Prithaktva* etc. This process results into the knowledge of various dimensions about the object.

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<sup>176</sup>. करणानि मनोबुद्धिः भौतिकदशेन्द्रियाणि -----। (च.शा. १/१५)



**h. The management of knowledge process:** The presentation of proper performance needs not only the eminence but proper management of various *Indriya* buddhi at each step. Proper activation, control, and support are expected. *Dosha* are the factors in body (*Vyana, Prana, Udana, Tarpaka, and Sadhaka* etc.) eagerly engaged in management of all different buddhi, empowerment of mind, *Indriya*, and *Indriya* places through circulation of *Rasa Dhatu* etc. The harmonious synchronised management of these concerned factors lead to the proper buddhi performance.

**i. The modes of knowledge process:** The process of knowledge is sometimes through *Manobuddhi* and sometimes through both, *Manobuddhi* and *Indriya buddhi*. It means it is sometimes from direct interaction (*Pratyaksha*) and sometimes through the inference, synonyms (*Upamana*), or tactic manipulations (*Yukti*). These are the modes of knowledge process.

1. ***Pratyaksha*:** This is the knowledge through the direct interaction of *Indriya* with the object.<sup>177</sup> It is the best mode of the knowledge process for the buddhi performance. It derives the up growing knowledge through six types of sub interactions i.e. *Sannikarsha*.

There are some limitations to this mode of knowledge process like very long distant object, very closely placed object, covered object, very minute object, and insufficiency of the tools and in the tools, inattentive state of mind and supper imposition<sup>178</sup>. Hence there is need of other modes for knowledge process.

2. ***Anumana*:** This is the knowledge through indirect interaction of mind with past perceived knowledge to re understand it with cause and performance relationship<sup>179</sup>. It gives the knowledge of the cause of performance and

<sup>177</sup>. प्रत्यक्ष तु नाम तद् यत् स्वयमिन्द्रियैः आत्मना चोपलभ्यते । (चवि ४/२) आत्मेन्द्रिय मनोर्थानां सन्निकर्षात् प्रवर्तते । व्यक्तातदात्वे या बुद्धिः प्रत्यक्षं सा निरुच्यते । (चसू ११/७)

<sup>178</sup>. सतां च रुपाणामपि सन्निकर्षात्, अतिविप्रकर्षात्, आवरणात् करणदोषत्वात्, मनोनवधानात्, समानाभिहारात्, अभिभवात्, अतिसौक्ष्म्यात् च प्रत्यक्षानुपलब्धिः । (च.सू.वि. ८)

<sup>179</sup>. प्रत्यक्षपूर्वं त्रिविधं, त्रिकालं च । अनुमीयते । (च.सू. ११/८) वस्तु यत् परोक्षं तदनुप्रत्यक्षात् पश्चात् यन्मीयते, ज्ञायते तद् अनुमानम् । मानसे प्रत्यक्षे ज्ञाने यत् तु मानसं ज्ञानं प्रमाणं तद् उपदेष्टुम् अनुमानम् । यद् यस्य कारणं यस्य च कार्यस्य यत् कारणं यस्य च सामान्यं यत्र तयोः तयोः संबन्धयोर्नियत संबंधस्य प्रत्यक्षेण ज्ञानम् । (गंगाधर ५१४)

knowledge of common factors in both. E.g. knowledge of *Agni* by understanding digestion, knowledge of body strength by understanding capacity of exercise, knowledge of abnormality by understanding images of ultra sound or MRI

3. **Upamana:** This is the knowledge through the mind by understanding the similarity or by comparison.  
E.g. comparing the beauty of the face with the Moon or by comparing softness of the face with butter
4. **Yukti:** This is the knowledge through mind to understanding the relationship and by interconnecting the inferences. It is the part of *Uhana* process. *Charaka* said that, only *buddhi* can execute this type of knowledge process.<sup>180</sup>
5. **Aapta:** This is the knowledge through mind by reminding or referring the guidelines from classical books, dedicated authorities of concerned subjects or from the people like *Guru*.

**j. The reliability of knowledge process:** Whenever it is very difficult to interact directly with the object then one has to either see the relationship or relay on the *Aapta* to get the knowledge of that object and has to proceed further with the knowledge process. The same knowledge from various modes leads to the reliability of the knowledge perceived and reliability of the process of decision. It is important to see the synchronism in the modes of knowledge processes. It is also important to define the preference of the mode for knowledge process according to the type of object for proper knowledge.

**k. Development of knowledge process:**

The development is also important in the process as properness and reliability is important. The reference says that the partial development occurs by reading *Grantha*, books, and hearing lectures or performances, seeing actual procedures, by serving *Guru*. The partial development is through the thinking and relating the perceived

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<sup>180</sup>. बुद्धिः पश्यति या भावान् बहुकारणयोगजान् ।युक्तिः त्रिकाल सा ज्ञेया --॥ (च.सू. ११/९)युक्तिस्तु योजना यातु युज्यते । अनुमीयते । (च.सू. ११/८) ऊहलक्षणा सा युक्तिः प्रमाणसहायीभूता एवमनेन भवितव्यम् इति एव रुपं उहोऽज युक्तिशब्देन अभिधीयते। (चक्रपाणि, च.सू. ११/९)

knowledge. The partial development is from discussing; sharing the knowledge with the colleagues and the partial development is by the effect of time<sup>181</sup>.

The reference of *Hemachandra in Vachaspathyam Kosha* views the other aspect of development. He quoted it as the qualities of buddhi. But actually they seem the gradual steps of development of the buddhi performance. They are *Sushrusha*, *Shravana*, *Grahana*, *Dharana*, *Artha Vigyana*, and *Tattvabodha*<sup>182x</sup>.

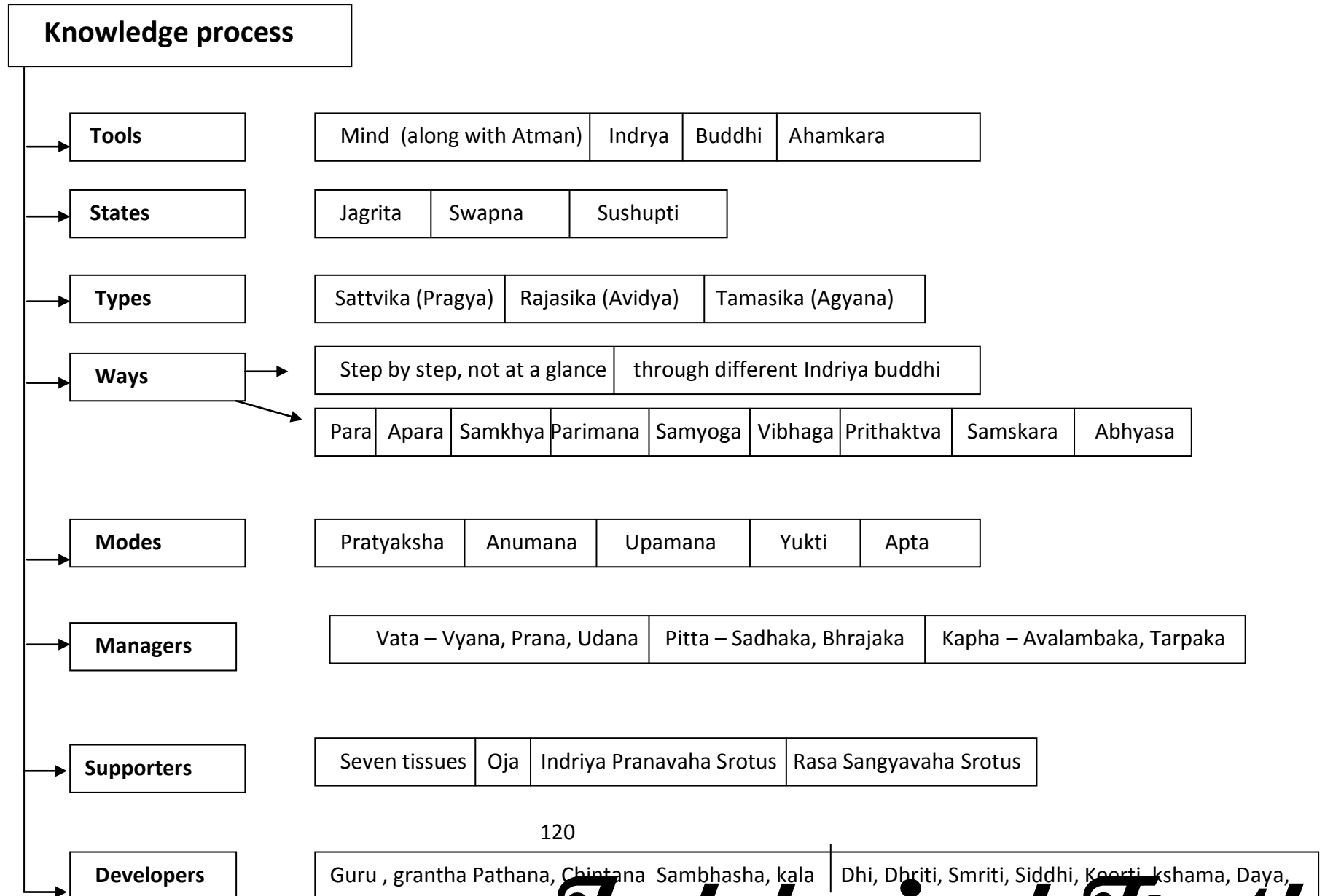
- *Sushrusha* means serving the *Guru*, *Grantha* means staying with *Guru* for observing him, his skills, perceiving the experimental knowledge, or experienced knowledge.
- *Shravana* means hearing, reading, and observing the knowledge from various expertises. It nourishes the knowledge.
- *Grahana* means picking up of the knowledge by concentrating and eagerly attending mind without skipping any opportunity.
- *Dharana* means restoring the picked up knowledge.
- Further rethinking, inter relating, sharing lead to the clear understanding i.e. *Artha gyanam*.
- *Tattvam bodha*: The clear understanding constructs the thought process and creates the vision. This vision in interaction with different objects or in situations results into understanding of '*Tattvam*' by the time. It is the most expected end product of buddhi performance.

The people following this developmental plan get the vision, practical experience and that makes them able to understand the *Tattvam* and they are understood as the *Gyani*, intelligent people in society.

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<sup>181</sup>. पादांशेन ----.(ref. Page 48)

१८२. तस्याः सप्तगुणा यथासुश्रुषा, श्रवणश्चैव, ग्रहणं, धारणं, ऊहापोहोऽर्थविज्ञानं तत्त्वज्ञानं च धीगुणाः । हेमचंद्र (वैयाकरण)



### B.2.8. Performing *Buddhi* - some other dimensions

#### a. Performing *buddhi* (knowledge process) - mind and *buddhi*

The knowledge process i.e. *buddhi* performance is the collective performance. It needs presence of mind to proceed. The knowledge is the identity of mind and knowledge process is the performance of mind and also the performance of *buddhi*<sup>182</sup>. This creates confusion about the purpose of their separate presence. In *Rasayana Pada* 4/8; *Charaka* has quoted mind and *buddhi* both in single statement providing them separate identity related to *buddhi* performance.<sup>183</sup> So the questions arise are

‘What is the cause to present them separately in *buddhi* performance?’ or ‘Are they the one?’

Can *Medhya* medicine and the *Manaskara* medicines are considered the same?

The knowledge process will not clear till this confusion is not cleared. The efforts made to shed light on this are as follows,

1. The mind is one of the nine *Dravya* is the fundamental thinking. It is *Nitya* by nature; so it doesn't get destroyed after the death like body of 24 elements. It gets carried forward to the next lives.

*Ayurveda* considers mind and *Atman* as a single entity; so many of the time the properties of *Atman* are understood as the properties of mind. Especially jealousy, joy, sorrow, will, inspiration, mind control, memory, and intellect are the properties of the *Atman*, present in the form of performance in the body due to its collaboration with mind.

Thus *buddhi* is the attribute of *Atman* and the integral part of *Atman*; whereas mind is not the part of *Atman* but the associate partner of *Atman*. This association presents *buddhi* attribute in the form of performance. In short; *Atman* and mind are the separate entities; means *Atman*'s attribute and mind are also the separate entities.

<sup>182</sup>. मनसो लिंगं ज्ञानस्य भाव अभाव एव च। च. शा. १/५

<sup>183</sup>. सत्त्वस्मृतिशरीराग्नि बुद्धीन्द्रियबलप्रदम् । सत्त्वादीनां बुद्धीन्द्रियाणां बलस्यच प्रदमित्यर्थः। (गंगाधर) चरकचिकित्सा रसायनपाद ४/८

2. The *Atman* and mind both are *Nitya* by nature but their fusion is *Anitya*; so buddhi in property state is *Nitya* but in performing state is *Anitya* because it is derived from the combination.

3. The understanding or no understanding of knowledge is the existence of mind. It means that the attribute of mind is the existence of mind. Actually understanding the knowledge, decision, and execution are the performance of buddhi.

Here the conflict arises that is there need of their separate existence?

The knowledge generated directly by *Indriya* and indirectly by *Indriya* is the part of buddhi performance but it is one of the functions of the mind. There are some other functions of mind like *Dhyeya*, *Sankalpa*, *Shraddha*, *Trishna*, *Sheela*, *Prerana*, *Utsaha*, confidence etc.; these are out of the range of buddhi performance. It shows the separate existence of the mind than the knowledge process.

Mind is understood through knowledge and there is no other way than knowledge process to understand its other functions. The mind either follows the knowledge process or represent along the knowledge process. E. g.

a. The enthusiasm, the speed, or the confidence in the execution of buddhi performance concludes the level *Dhyeya* and *Sankalpa* of the mind.

b. Representation of the understanding of India by its geographical borders, as a nation or as *Bharata mata* represents the other functions of the mind like *Shraddha*, *Nistha* along with the geographical knowledge.

4. The objects of the mind like *Chintana*, *Vichara* etc. are the part of knowledge process. The other object of the mind 'the self control' is the part of *Dhriti*; which is also related to buddhi performance.

The mind being connected with the sensory and motors *Indriya* shows the relationship with knowledge process; which is also related to buddhi performance; thus many functions of mind and buddhi are very close and similar. Hence there is the conflict about accepting their separate existence.

We think; above discussion is enough to prove their separate and different existence in the buddhi performance.

Continuous knowledge process fortifies the mind and continuous fortification generates impression on the core buddhi attribute of *Atman*. It is said that essence of the knowledge studied in past lives transmits to the next life along with *Atman* and represent as buddhi performance. The fortifying factor and the factor undergoing fortification represent the separate relationship and it proves that the mind and buddhi should be considered as the different and separate factors in the knowledge process.

## b. Performing Buddhi - The development

The plan or the steps are mentioned for development in buddhi performance in previous chapter. But it is for the development of buddhi at the level of self. Whenever the performance of buddhi is needed to convey or connect through the speech, actions, writing etc. with other people for the successful execution then there is need to represent it in some appropriate dimensions i.e. in the proper manner.

The precious stones like diamond, emerald etc. are not effective and not purchasable till they are not cut and polished well yet they have their best qualities imately.

*Charaka* has quoted the group of eight types of Goddess '*Buddhi janika Devata*'<sup>184</sup> and instructed to worship them as a means to acquire them or practice them especially at the time of presenting the knowledge to others through writing a book.

According to our thinking these eight *Devata* should be considered as the powers i.e. *Shakti* because in Indigenous sciences the *Devata* means the power. Buddhi is also the power (*balam*)<sup>185</sup>;

These eight powers are considered as the dimensions of buddhi. It is expected that the buddhi performance should undergo the development in these dimensions.

*Charaka*'s intension in putting these dimensions is to facilitate or develop the process of conveying buddhi i.e. knowledge in a proper manner to others, in a purpose to get successes.

The eight dimensions are as follows *Medha*, *Smriti*, *Dhriti*, *Buddhi*, *Siddhi*, *Keerti*, *Kshama*, and *Daya*.

The first four dimensions are elaborated in the previous chapter as they are the part of buddhi performance. They are as important in the performance at the self level as in the performance with the others. One can communicate only after proper perception, proper recalling and with proper restoration. It is also impossible to recall without proper restoration. In the

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<sup>184</sup>. विविशुः ज्ञानदेवताः । बुद्धिः सिद्धिः स्मृतिः मेधा धृतिः कीर्तिः क्षमा दया । (च.सू. १/१३) .  
सिद्धिः साध्यसाधनं ज्ञानं । कीर्तिः कीर्तनं वक्तुं ज्ञानम् ---- ननु कीर्तिः यशोरूपा । (चक्र.)  
दया - भूतहितं शास्त्रप्रकाशने इच्छा । सतः अर्थ उद्बोधः । क्षमया - न अन्यमुनिम्प्रति अवज्ञा ।  
धृत्या - कांक्षादिमत् वाक्यात्मकं ग्रन्थनक्षमता । (गंगाधर २८)

<sup>185</sup>. अष्टौ बुद्ध्यादयः पुण्यशास्त्ररचनाधीहेतुभूताः कृतीनां शक्तयः । (गंगाधर २८) ज्ञानदेवता इति ज्ञानाभिमानिन्यो देवता । तेन ग्रंथकरणात् पूर्वमेवाग्निवेशादीनां बुद्ध्यादयो व्यवस्थिताः ।



communications the controlling force is very important to convey only the determined knowledge to others (relevant). It is impossible to communicate with other properly without them. Other four factors are especially mentioned for the performance with others these are as follows,<sup>186</sup>

**5. *Siddhi*:** The resultant success or outcome of the buddhi performance does not depend on only the proper knowledge. It needs to fortify with the *Siddhi* dimension in a purpose to achieve the goal by execution. The fortification through the *Siddhi* dimension means to decide preferences of the goals with regards to time i.e. short time, long time priorities, then to choose the proper (*Arhata*) and smart tools for the successful execution.

**6. *Keerti*:** The communication of knowledge to others is basically through the speech, language; so it is expected that the knowledge should be conveyed in the proper words, presented in the proper manner, at the proper time to the proper person in communication. This is very important to provide contents of the knowledge to other person very clearly to get them convinced for achieving success. Thus the fortification means the skilful delivery of the buddhi / determined knowledge expected from the *Keerti* dimension.

**7. *Kshama*:** This is a kind of modesty; which reflects the beauty of intelligence. This dimension shows the process of conveying the knowledge to others without disgracefulness, ridiculousness, after knowing the object properly. It is one of the important factors in the process of communication to achieve the success. We think it is very important factor to maintain the process of knowledge in a balance mode as this dimension limits the grade of *Ahamkara* in the process of knowledge.

**8. *Daya*:** This is one of the humble dimensions of buddhi in the communication with the others. *Daya* means conveying the knowledge to the people who do not know it, in a propitious purpose to acknowledge them, in a way they understand it.

The intelligent people mostly put their knowledge in this mode to flash their expertise. Development of buddhi performance through '*Daya*' means presenting the knowledge for awakening the people for the sake of their benefit. This expects the proper understanding of

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<sup>186</sup>. सद्धिः साध्यसाधनं ज्ञानं । कीर्तिं कीर्तनं वक्तुं ज्ञानम् ---- ननु कीर्तिः यशोरूपा । (चक्र.)

दया - भूतहितं शास्त्रप्रकाशने इच्छा । सतः अर्थ उद्बोधः । क्षमया - न अन्यमुनिम्प्रति अवज्ञा । धृत्या - कांक्षादिमत्  
वाक्यात्मकं ग्रन्थनक्षमता । (गंगाधर २८)

the meaning, emotional sensitivity, skill to elaborate or to explain it in many ways and to convey it in proper words.

The above explanation exhibits the broad range, the holistic and dimensional approach of *Ayurveda* about the concept of presentation of buddhi performance and also its development.

The routine life activities prove the applicability of these dimensions. The successful students in examinations are said clever but cannot be mentioned intelligent with the help of their abilities in grasping and recalling.

The student or the person knows many things, has a lots of information but still he cannot be mentioned as intelligent; if he doesn't have an ability to understand its meaning, its cause, its worthiness etc. He is understood as a bookish intelligent or only a logician if he is unable to execute the knowledge, after knowing it properly.

He cannot be recognised as successful intelligent by only executing the knowledge without understanding and putting the priority of the goals, without understanding the ethical sense in the method and time tested smart effective tools to conduct the method for success.

The person deserves good memory, good analytical and determinative power and smart tools of execution but if doesn't have the proper verbal sense to deliver his knowledge in the proper speech then he may not get the team for execution, he may not achieve his goal. The development of buddhi is very necessary in this dimension along with *Dhi*, *Dhriti* and *Smriti*; otherwise it is seen that many intelligent teachers cannot teach properly, cannot present their knowledge properly and the other people deserve '*Par pratyayaneya buddhi*' i.e. borrowed intelligence get flashed /bloomed with the help of smart talkative skills. Only with these talkative skills non intelligent persons get famous and intelligent stay in dark.

It is true that every person cannot deserve all the above dimensions and not all in same intense, but the last two dimensions like *Kshama* and *Daya* are the emotional dimensions and are expected to be in active mode in every person; irrespective of sharpness and profoundness of buddhi. The humbleness or modesty is always expected in the performance of buddhi with others.

If this dimension is considered not only for the book writers but for every person who wanted to convey their knowledge to others; then the active mode of this urge (to provide knowledge

to others) is valued than the ability to elaborate it. This is expected through the dimension *Daya*.

We think it is the kind of emotional intelligence. The emotional intelligence is very important in buddhi performance, in success of the execution, also in continuity of the success and in development and improvement of buddhi. We see many intelligent personalities not succeeded in executing their profound knowledge, as they cannot work with other people; they cannot get the team of people due to lack of the emotional dimension and hence stay lonely.

Some of the intelligent personalities are seen affected by excess ego. That ego (*Abhimana, Garva*) either stagnates (*Sanga Samprapti*) the development of their buddhi or terminates (*kshyaya*) the buddhi performance.

In current corporate field the person under going interviews, undergoing promotions, undergoing increments is analysed not only by his brain intelligence, expert skills but also by his emotional abilities to work as a team. The intelligence / buddhi of the person without emotional dimension cannot lead the performance to the success; when it is concerned with other associate people. The performance of buddhi to achieve the success is always in association with team of people; so the abilities to take many people together, stay with them, impart knowledge to them humbly in a way that they can understand, without disgracing them and to get their contribution in the execution for the success are essentially counted in the corporate world.

We think, this proves the time tested and applied approach of *Charaka Samhita* in the field of buddhi, presented thousands of years before.

Basically buddhi is the gift from *Daiva* just like the precious stone in its natural form. It may be Ruby or *Emerald* or diamond. Each stone flashes by its inherent qualities; only when it is cut and polished properly it becomes eligible for purchasing or for use. The polishing is always the later process; so by regularly practicing these dimensions i.e. these mentioned skills with the hard efforts; it is also possible to achieve the development and the maximum success for every buddhi at its level founded by *Daiva*.

We think, *Charaka* has given the directions for those who want to convey their buddhi i.e. knowledge to others by writing books, but indirectly he directed a holistic and intense development plan for all buddhi performances, by advising to practice them. Hence, it will

not be the over stretched statement (*Atidesha*) if we consider these *Devata* as the dimensions of presentation of buddhi performance. These will be the directives for the study of buddhi development.

### c. Performing Buddhi –promotion

Everybody has the questions in his mind that 'Is really buddhi increases?',

'Is it possible the empowerment in buddhi which is by *Daiva*'?

Is it really possible the promotion of buddhi by using materials like the *Medhya Rasayana*, *Medhya Ahahra*'?

These core questions represent the important aspects of buddhi. The efforts were made to answer the questions by following steps,

#### 1. Separate existence

Various references regarding to herbs, *Rasayana kalpa* and medicines mention the terminologies like *Smriti Vardhanam*, *Buddhi Vardhanam*, *Buddhi Vriddhikaram*, *Buddhi Balakaram*, *Medhyam* etc.

One of the references in *Charaka su.27* regarding to benefits of *Ghee* quotes that it is *Smriti Vivardhana* and *Buddhi Vivardhana*. *Gangadhara* has explained it as the power enhancer of *Smriti*, *Mati*, and *Medha*.<sup>187</sup>

In *Su.27/64* *Charaka* mentions the qualities of *Mamasa rasa* that it is *Buddhi*, *Indriya*, and *Ayushyam*, *Balakaram*. *Gangadhara* has explained it as *Balakaram* means buddhi promoting, increasing<sup>188</sup>. There are four types of *Rasayanas* from *Charaka chikitsa* 1; also mentioned for promotion of buddhi.<sup>189</sup> These references conclude that promotion of intellect means the enhancing the strength or the power. It defines that there is one of the performance related to buddhi; which shows promotion type of action.

It also specifies that *Buddhikaram* means purely decision making power. Here the collective performance along with *Smriti*, *Dhriti* is not considered but the special and separate existence for each entity is seen.

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<sup>187</sup>. घृत स्मृति बुद्धि अग्नि शुक्रोऽजः कफमेदो विवर्धनम् । (च.सू. २७/४३), स्मृतिमति मेधा..... बलकरम् । (गंगाधर १०६८)

<sup>188</sup>. विद्यात् स्वर्थं बलकर वयोबुद्धीन्द्रियायुषाम् । (च.सू. २७/६४) वयोबुद्धि इन्द्रियायुषां बलकरं वृद्धिकरञ्च विद्यात् । (गंगाधर)

<sup>189</sup>. अमलकायस ब्रह्मरसायनम् । बुद्धीन्द्रिय बलप्रदम् । (च.चि. १/रसायनपाद ३), इन्द्रोक्तरसायनम् (ब्राम्ह) (च.वि. १, रसायन ४/८); बुद्धीन्द्रिय बलप्रदम् । (च.सू. २४)

*Medhakaram* means promoting perceptive /grasping power, *Smritikarma* means promoting recalling power etc.; hence it concludes that buddhi promotion means promotion of the analytical and decision making power (*Nischaya Shakti*).

## 2. *Panchabhoota* derivatives - promotion

It is known that the *Nischaya* function of the buddhi arises in presence of mind and in association of mind. So can it be possible to promote of buddhi by nourishing the mind?

The mind and buddhi are the elements of functioning body of 24 elements but they are not founded by *Panchamahabhoota*. The diet or the herbs are the materials made up of *Panchamahabhoota*; so what would be the similarity in them, which lead the promotion?

*Charaka* has directly mentioned that with the help of different types of food it is possible to achieve the promotion and the reduction in the body elements. *Gangadhara* further elaborated that it is possible only in *Paanchabhautika* types of properties but not in the properties like *Shabdadi* or *Buddhi* etc. or *Para* etc. types of properties.<sup>190</sup> *Chakrapani* in his commentary on *Su.27* clarifies that promoting mind means promoting *Oja*.<sup>191</sup> It means mind is nourished, pleased through nourishing *Dosha*, *Dhatu* and *Oja* etc. body elements.

One can nourish or pacify *Dosha* and *Dhatu* especially related to function of mind e.g. *Prana*, *Udana*, *Vyana*, *Sadhaka*, *Avalambaka*, *Tarpaka*, *Rasa*, *Shukra*, and *Oja* by having dietary supplements, herbs, or *Rasayana* etc. consistently and maintaining them in balanced state that results in the balanced functioning state of mind.

*Medha*, *Smriti*, *Dhi* these terminologies are the performances related to the mind (with *Atman*). So balanced *Dosha*, *Dhatu* are also the cause of their proper performance.

It means pure qualitative promotion is not expected through diet and herbs. It is expected in the performing dynamos like inspirational force, speed, and control of the function, transformation, easiness in the function and synchrony. It means the upgraded differences in these dynamos indicates the promotion in the performance i.e. *Dhi vridhi*, *Medha vridhi*

<sup>190</sup>. तत्र एमे शरीरधातुगुणाः संख्यासामर्थ्यकराः। आहारविहारैः अभ्यस्यमानैः वृद्धिं प्राप्नुवन्ति हासस्तु विपरीतगुणैः विपरीतगुणभूयिष्ठैः अपि आहारैः अभ्यस्यमानैः। च.शा.६/६ पांचभौतिकानां सामान्यविशेषाः ज्ञाने सामर्थ्यकराः शक्तिजनकाः। न तु अन्ये बुद्ध्यादयः परत्वादयो व शरीरस्य वृद्धौ वा हासे सामान्य विशेषज्ञाने शक्तिकराः। गंगाधर २०११

<sup>191</sup>. मनस्करम् इति ओजस्करम्। च.सू. २७ चक्रपाणी

through the diet etc. E.g. the proper nourishment of *Indriya* and the balanced function of *Prana* results in the promotion of concentration which further results in the promotion of grasping power i.e. *Medha*. The promotion in *Medha* indirectly leads the partial promotion in the performance of *Dhriti and Smriti*.

The proper nourishment of mind promotes enthusiasm, inspiration, and attentiveness of mind in the mind functions which results in the upgraded performance at the level of perception, restoration and the speed of decision, emotional control, and speed of execution. The collective result indicates the upgraded status of buddhi performance which is quoted by means of *Dhi vridhi, Buddhi balpradam*.

### 3. *Panchamahabhoota* derivatives - reduction

On other side, the drugs like alcohol reduce the performance of buddhi also proves the same type of phenomenon. They are '*Sukshma*' and '*Vyavayi*' by nature and intoxicate the body by creating coverings over the performance of *Dhi, Dhriti, and Smriti*; which results in reduction in performance.<sup>192</sup>

It shows the mind soothing action; if induced in the resisted dose. It doesn't show any reduction at this dose. The chronic drinker shows the reduction in the performance as a result of reduction at the level of *Oja*.

The alcohol, which is the derivative of the *Panchamahabhoota* doesn't show actual qualitative reduction in the *Dhi*. It obstructs the normal functioning of *Dosha* and shows the reduction temporarily by creating *Avarana*.

*Dhi* and all start to perform at their normal range as influence of the drug is over. Thus reduction is temporary and there is no actual reduction in the performance.

It concludes that promotion or reduction in buddhi performance due to *Panchabhoota* derivatives like diet or the herbs is the effect of balanced and unbalanced state of *Dosha, Dhātu* etc. i.e. derivatives of *Panchamahabhoota* in the body.

### 4. The actual promoters mentioned in the classical text

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<sup>192</sup>. मद्याक्षेपो धीधृतिस्मृतिहराणाम् । (च.सू. २४)  
बुद्धिं लुम्पति यदद्रव्यं मदकरि तद्बुध्यते । शारंगधर

There are some other references in *Charaka Su.24* that clear the other side of the concept of buddhi promotion.

**4. a. Sambhasha:** It is said that sharing or discussing with *Guru*, expertise or colleagues in a purpose to get the knowledge shows promotion in buddhi. This meant disciplined discussion; where various different interpretations, different co relations regenerate different new aspects about the object; which can actually promote the buddhi by its quality.<sup>193</sup> In this discussion newly presented aspects are accepted; which indicates the moulding state of *Ahamkara* related to the subject. It leads the understanding beyond the limits of one's own ability. This is the progress of knowledge to understand the pure concept (*tattva darshana*). This leads up gradation in the performance actually by quality. This promotion in core quality never reduces.

It may show temporary or the permanent reduction in its performance only due to the imbalance state (*abnormality*) in *Dhriti and Smriti*, in *Dosha* etc. elements.

**4. b. Tattva gyanam:** This promotion through *Sambhasha* occurs at the balanced state of *Ahamkara*; so this pure or clear knowledge; achieved never leads to *Pragyaparadha*. Hence there is no abnormal physiology to treat, so no need of medicines.<sup>194</sup>

In short, getting pure or clear knowledge is the fruitfulness of the discussion, interpretation process; which is the supreme upgraded state of *Nischayatmika buddhi*. The possibility of this type of promotion in buddhi through the herbs, medicines etc. cannot prove the logic. It might be possible by *Prabhava*; which is beyond the logic.

**4. c. Kalapratipatti:** The other references related to *Vyavasayatmika buddhi* also prove the same about the promotion of buddhi. Ch.Su.24,<sup>195</sup> it says that the understanding of what to be done and how to be done (*Sampratipatti*) according to the situation i.e. time. (*Kalapratipatti*) promotes buddhi performance. This understanding (*Sampratipatti*) arises from the approach in the thinking towards the object, the confession about the actual situation and the acceptance of the decision derived from different interpretations i.e. admission of facts. (*Apate Sanskrit* –English dictionary)

<sup>193</sup>. तद्विद्य संभाषा बुद्धिवर्धनानाम् । (चं.सू. २४)

<sup>194</sup>. विज्ञानं (तत्त्वज्ञानं) औषधानाम् ।

<sup>195</sup>. सम्प्रतिपत्ति कालज्ञानप्रयोजनानाम् । (चं.सू. २४)



The above meaning directly indicates the process of execution of the knowledge/decision. The process of execution gets the success; only when it is according to the periodic consideration or according to the situation and targeted towards the goal. One who wants to upgrade his skills towards success has to follow above steps (*Sampratipatti*).

There are many other factors influence the promotion of process of execution like the *Prana Vata* ( the executer of controlling function of *Dhriti*), stabiliser *Kapha Dosha*, enthusiasm booster *Rasa Dhatu* etc., but most important factor is the *Sampratipatti*. It promotes the strength of *Vyavasayatmika* by its quality. If someone really acquires these skills never regrets.

*Charaka* has prescribed the **dual approach** in promotion of buddhi, one focuses on actual increase in understanding/ buddhi by discussion, admission of the facts etc. and other focuses on the diet, *Rasayana*, herbs etc. that balances, nourishes and boosts the executors i.e. *Dosha*, *Dhatu*, *Srotus* etc. because the execution of promoted buddhi is through the body elements only. Thus both sides are expected in proportion for promotion in performance.

Though he has mentioned some *Rasayana* or *Ahara Dravya* directly effective as *Buddhi* promotive the proportion is very small as compare to *Medha* and *Smriti* promotives mentioned in his text. His approach in titling the chapter with *Medha* than *Buddhi* points out his views clearly.

It concludes that *Charaka* 's concept about promotion of *Buddhi* is very applied, practical and still clear and very clear and stray core strength.

## 2 .*Triskandhatmaka* study

In topic -1, the concept of buddhi is understood in different aspects with the help of various references from *Charaka*. *Triskandhatmaka* study is the method of *Ayurveda* to understand buddhi performance at normal (*Sama*) and abnormal (*Vishama*) states in perspective of *Hetu*, *Lakshana*, and *Aushadha*.

*Buddhi* performance to study in detail is of two types,

1. *Buddhi* performance in balanced or proper state i.e. *Sama buddhi*

## 2. Imbalanced performance or improper state i.e. *Vishama buddhi*

*Triskandatmaka* way of study means studying buddhi performance in following three dimensions,

**a. Hetu:** It means studying the pre and post conceptual factors influencing the formation of Buddhi, causes of performance, listing causative factors of performance, influencing factors of performance and their roles in performance with their representation.

**b. Lingam:** It means studying execution of performance at different levels (body and mind) i.e. symptoms. It means understanding different shades and grades of the symptoms executed, grading the intensity, chronicity, inferring the prognosis.

**c. Aushadha:** It means studying the ways of correction of improper performance. It includes the following domains

Studying different medicinal formulations of single herbs, group of herbal, minerals, precious stones, different herbo-minerals and their various medicinal forms like medicated ghee, medicated wine etc.

Studying *Panchakarma* treatments and role of each *Upakrama* (therapy), scopes and limits of these therapies in maintaining *Sama* phase and in treatment of *Vishama buddhi* performance

Putting principle view from *Ayurvedic desk* in non material therapies

These therapies are effective and in practice worldwide, their role just noted but not mentioned in detail. In such a case it is expected that it should be executed by refereeing concerned specialised *Shastra*.

### **A. *Sama buddhi***

#### **A.1. *Samabuddhi* - concept**

*Sama* means in balance, *Sama* means proper.

Actually being in balance is the sign of buddhi; so the balanced state of buddhi performance is *Sama buddhi*<sup>196</sup>. The buddhi performance is the collective performance of *Dhi*, *Dhriti*, and

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<sup>196</sup> . समं बुद्धिर्हि पश्यति ।

*Smriti*.<sup>197</sup> It means the proper and balanced independent functioning of *Dhi*, *Dhriti*, and *Smriti* with proper interrelation and association is presentation of balanced buddhi performance.<sup>198</sup>

***Sama Dhi + Sama Dhriti + Sama Smriti = Sama Buddhi performance***

**a. *Sama Dhriti***<sup>199</sup>

*Dhriti* is the controlling power of mind. It connects *Indriya* or mind to proper concerned object for specific time and also withdraws after specific time. It also drives the executing mind according to the decision.

It plays an important role whenever the correct decision of buddhi is not in favour of 'I' of the person. The controlling drive towards the correct decision is the proper *Dhriti* i.e. balanced state of *Dhriti*. The weakened state of *Dhriti* or the state of *Dhriti* superimposed by 'I' drives towards incorrect decision.

*Dhriti* is the primitive factor; which is responsible for proper buddhi performance. Whenever the function of *Dhi* gets imbalanced; the *Dhriti* is the factor that drives the mind in proper direction.<sup>200</sup>

In short, the appropriate control on mind and on emotions at proper time and for proper duration is expected from *Dhriti* in the proper buddhi performance.<sup>201</sup>

**b. *Sama Smriti***

<sup>197</sup> . तथा तैः अहंकारैः अवस्थात्रयं तस्या समयोगजनिताः धी धृति स्मृतयः इति एताः सर्वाः बुद्धि पदेन उच्यन्ते।

च.सू.१/२१ गंगाधर ६२

<sup>198</sup> . समदर्शनशीला धीः मनो नियमहेतुत्वशीला धृतिः यथार्थं स्मर्तव्याश्रयरूपा स्मृति च बुद्धिसंज्ञा । ततः समयोगः कर्तव्याकर्तव्य हिताहितमित्येन्द्रियेण ज्ञानं धी समयोगः । च.सू. १/१९ गंगाधर १३१

<sup>199</sup> . अचेतनः स खलु आत्मा नियमात्मिकां धृतिं मनसि जनयति तथा मनोधृत्या पुनः आत्मा उपचर्यते, धृतिमान् आत्मा अनुपदिश्यते । समयोगयुक्त्या खलु धृत्या पुनः आत्मा मनसि समदर्शनरूपां बुद्धिं जनयति । विषयप्रवण चित्तस्य विषये नियमत्वे योगो धृति संयोगः । (च.सू. १/१९ गंगाधर १३१) च.सू.१/२१ गंगाधर ६२

<sup>200</sup> . धीभ्रंशात् विषयकर्मणि प्रवर्तमानं चित्तं धृत्या नियम्यते । धृत्या तन्मनोनिग्रहे विषयप्रवृत्ति अभावात् आरोग्यं सुखं च भवति। च.शा.१/३२ गंगाधर १८३७

<sup>201</sup> . चित्तनियमात्मिका आप्तोपदेशेन चित्तेनियम्य अहितात् अर्थात् वाचं अर्थे हिते मनो नियम्य न च अहिते प्रवर्तयति इति अर्थः ।

It is the recalling power of mind. It represents and recalls the perceived knowledge or the experiences.

It is the performance under the governance of *Udana* and dependent on *Dharana*. In *Smriti* performance the duration of recalling or the dexterity in presentation of knowledge is related to *Udana* but the quantity of knowledge and the contents that are recalled are related to *Dharana*.

The processes of comparison and interpretations, analysis, and determination get initiated only after proper memorisation of the knowledge, at demanded time; so representation of proper knowledge as it is and at or within demanded time is the proper performance of *Smriti*; which is expected in *Sama buddhi* performance.<sup>202</sup>

### c. *Sama Dhi*

It is the analytical power of the mind; which critically thinks of what is beneficial, non beneficial, useful or non useful.<sup>203</sup>

Naturally *Ahamkara* drives the priority towards the happiness<sup>204</sup> but '*Dhi*' along with *Dhriti* is supposed to maintain the balance between benefit and happiness through its proper performance. The *Sama Dhi* maintains this balance.<sup>205</sup>

*Dhi* analyses the matter on the basis of to whom, at what age, at what time, for what purpose, in what way and in what proportion, then logically interpret it to rule out the relationship to get a judgement about benefit and happiness etc. resulting into the decision. The *Sama Dhi*

<sup>202</sup> . स्मृतिमान् आप्तोपदिष्टान् स्मर्तव्यान् अर्थान् वैधान् मानसे नियमतो निधाय, अभ्रान्त्या तत्त्वतोऽनुभावं यान्ति । अनुवर्तयति च विहिताहिता वाङ्मनःशरीर प्रवृत्तिं जनयति । आवश्यके अर्थे पाणिपादादीनि च स्व स्व कर्माणि यथार्हाणि प्रयोजयति कर्तुम् इति स्मृति समयोग हेतुः । (च.सू. १/गंगाधर १२१ पान) स्मर्तव्यस्य तत्त्वतोऽज्ञानाय स्मर्तव्ये योगः स्मृतिसमयोगः। स्मृति समयोगात् धीधृतिस्मृतिभ्रष्टः कर्मसु विषयेषु प्रवर्तमानो यथार्थं स्मृत्वा ततो निवर्तते न अशुभं कर्म करोति । च. शा. १/३२ गंगाधर १८३७

सम्मतस्य अर्थस्य स्मरणं प्रशस्तस्मृतिकर्म । चक्रपाणि

<sup>203</sup> . कर्तव्याकर्तव्यहिताहितम् इति एतद् रूपेण ज्ञानं Yr & च.सू.1 , 170

<sup>204</sup> . सुखार्थः हि सर्वभूतानां मताः सर्वाः प्रवृत्तयः। च.सू.२८/११

<sup>205</sup> . साध्विबुद्धिः खलु हि यस्मात् समं पश्यति नित्यानित्ये कर्मणि काले अर्थे च समयोगस्तस्मिन् तदेवमेव पश्यति तद् यथार्थं दर्शयति बुद्धिः। अनेन बुद्धिःसमयोगेन यथा विहित कर्मणि यथावत् ज्ञानं भवति । च.शा.१/३२ गंगाधर १८३६  
समयोगयुक्त्या खलु बुद्ध्या तया आत्मा मनसि चिन्तयते कार्याकार्यं स्मरति इति ।

thinks properly, behaves properly and talks also properly i.e. at proper time, at proper place in proper way.<sup>206</sup>

The proper (appropriate) interaction of mind and *Indriya* with specific object; if continued regularly for a long time trains *Indriya buddhi*. The repeated thinking and interpretations of mind related to that object; if continued then trains *Manobuddhi*. Both the interactions if continued reduce the duration of the perception of the object by *Indriya*. In practice it is called as *Sheeghra buddhi* or *Kushagra buddhi*.

The interaction of *Indriya* and mind with the specific object and the interaction of mind with the thinking or reasoning related to that same object or the experiences; if continued for a long time and limited with the specific object then *Dharana* and *Smriti* shows promotion in their function related to that specific object. Thus it gets the limited range of the experiences for further process of reasoning and interpretations. This buddhi performance shows the huge promotion related to same specific object. The long time proper interaction with the specific subject results in buddhi performance at matured state or expertise state. The *Indriya* with the expertise of the mind when interacts with the object gives lots of multidimensional information in a short time; which is named as *Teekshna buddhi* i.e. sharp buddhi performance. There are varieties of the objects; so variety of the sharp buddhi performances can be seen.

In this way the collective proper performances of *Dhi*, *Dhriti* and *Smriti* results into *Sama buddhi* performance.

The proper perception of the object is needed for proper function of buddhi. Though it is very important and basic for the proper buddhi performance it is not seen included in above definition. *Medha*, which not only perceives the knowledge but also restores or hold it, should be considered as a part of collective performance. Hence the holistic and practical definition of *Sama buddhi* is that, it is the collective, properly coordinated performance of *Sama Medha*, *Sama Dhriti*, *Sama Smriti*, and *Sama Dhi*.

*Sama buddhi* is the state; not the type of buddhi; so it should be maintained in that state. The person performing mostly in proper form is said having *Sama buddhi*.

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<sup>206</sup> . समदर्शन लक्षणा बुद्धिः सा च आप्तोपदशेन समयोगात् समा मनशरीरप्रवृत्तिं जनयति ।

*Charaka* advised to follow the *Sadvritta* by good conducts and *Pragya vishuddhi* by studying the *Shashtra* and by serving the *Guru* in a purpose to maintain the *Sama* state of buddhi.<sup>207</sup> He has advised many other things for maintainance mentioned under *Aushadha*.

## A.2. *Samabuddhi – Hetu* (causative factors)

There are many causes of proper buddhi performance. Each and every factor involved in the performance is the causative factor responsible for the balanced function at its balanced state. These factors are understood at different domain, at different types of buddhi as follows,

### a. the factors responsible for *Sama Dhriti* are as follows,

1. **Kapha:** The persons of *Kapha Prakriti* are comparatively stable and have better patience than others; which results in better *Dhriti* performance.
2. **Prana Vata:** *Prana* is the type of *Vata* which is supposed to govern the controlling functions in the body related to mind, *Indriya* and other stimulus. This control is the active function than that of *Kapha*. Thus the balanced state of *Prana* and overall *Vata* in the body helps for the better control of *Dhriti*.
- 3 **Age:** The old age is the period when the *Kapha* influence in body starts gradually diminishing and the *Vata* influence starts increasing. This state shows weakened emotional (mind) control; which represents the weaken *Dhriti*. In such condition the emotions superimpose the *Dhriti* performance and proceeds to improper interaction, resulting into the improper buddhi performance.
4. **Diet or Rasayana:** One can nourish *Kapha*, pacifies the *Vata*, delay aging process and can maintain the *Dhriti* performance in better condition by continuous use of some dietary supplements or the *Rasayana* therapy or some special herbs.
5. **Special trainings :** The long time regular practices of *Yoga*, especially *Asana* , *Pranayama*, *Dhyana* etc. and commencement, religious vow, devotion etc. train *Prana* regarding to its controlling function.

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<sup>207</sup>.सद्गुरु उपासनेन, शास्त्रमाधीत्य च प्रज्ञाविशोधनं कुर्यात् । विद्याभिः (स्वाभाविक विशुद्धबुद्धि) प्रज्ञाविशुद्धिः अनुमीयेत् । (च.सू. ९/१४, पान ४५३)

There are also some special mind training workshops, meditation practices for promotion and training of the *Prana*. These can maintain and improve the performance of *Dhriti*.

**b. the factors responsible for *Sama Smriti* are**

1. ***Dharana***: the *Smriti* performance basically depends on *Dharana* i.e. restorative power. It is related to *Kapha Dosha*; so indirectly it is responsible for memory.

2. ***Udana***: *Udana* is the governing factor of *Smriti* performance; so the balanced function of *Udana* in body is expected. The exaggerated or diminished state (*Avarana*) may show the effect on recalling.

3. ***Age***: The influence of *Kapha* in child age is good for *Dharana*; so good for memory. In the old age; when influence of *Kapha* gets weakened and dominated by *Vata* then generally the performance of *Smriti* is seen to be reduced or imbalanced.

4. ***Vata prakriti*** deserves comparatively weakened or *Vishama* (unpredictable) type of memory by nature. It shows its influence in memory performance.

5. ***Diet and Rasayana***: The regular practice of some *Kapha* nourishing, stabilising, memory boosting diet or the *Rasayana therapy* definitely shows the effect on level of memory performance.

6. ***Pranayama, Dhyana***: It improves *Dharana*, helps to break the *Avarana*, and thus helps for memory performance.

7. ***Training***: The performance of memory is the function of re presentation of knowledge. It is the technical process, so can be promoted by systematic training. *Charaka* has given some memory causative factors (page- 63). The protocol based on these factors can help to promote memory. The workshops are conducted by various experts for memory enhancing seen based on it.

**c. the factors responsible for *Sama* performance of *Dhi* are<sup>208</sup>**

1. ***Atman***: Fusion of *Atman* and mind is the cause of performing *Buddhi*.<sup>209</sup> The *buddhi* performing at the mind level and that which represents at *Indriya* for performance is the

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<sup>208</sup> . समदर्शन लक्षणा बुद्धिः सा च आप्तोपदशेन समयोगात् समा मनशरीरप्रवृत्तिं जनयति ।

<sup>209</sup> . मन एव सत्त्वसङ्गक चैतन्ये कारणम् । चैतन्ये जाते मनसि बुद्धिः उत्पद्यते ।

resultant factor of the maturity corpus of the *Karma* in the past life (*Daiva*) and the repeated practices of the specific subject in past lives. When we see the miraculous performances, which are beyond the age or logic then the role of *Atman* realises true. E. g. small kids performing instrumental music performance or oratory on *Bhagavad Gita*, currently the television channel fame small *Chanakya* from Chandigarh etc.

**2. *Indriya*:** There is a team of *Indriya* organ, the main working place of *Prana*, nutritional support, and the *Indriya* itself playing role in performance of *Indriya Buddhi*. The *Indriya* should be physiologically competent, strong and healthy to perceive the impulses of the objects and hence for the performance. The performing team is expected to be fully nourished by *Tarpaka Kapha*<sup>210</sup>, *Rasa*, and other *Dhatu*. There should not be insufficiency like tympanic perforation, optic nerve atrophy, dryness at the nasal mucosa or the vision loss etc. The physiological governing factors like *Prana*, *Vyana* etc. are expected to be in a balanced state.

The imbalance at their level may show some lack in perception and hence in understanding. One has to strengthen the *Indriya* and kept it competent by nourishing the *Mastulunga* at the head region *i.e.* the office place of *Indriya*; through diet and *Rasayana*, resting them by sleep or by meditation, coaching them by proper perceiving technique, developing and strengthening them by repeated studies.

**3. *Indriya* object:** The object that is perceived by *Indriya* is predominantly founded with related *Mahabhoota*.

The *Pratyaksha Badhakara Bhava* explained by *Charaka* hampers the quality of perception. The audiovisual media, electronic or the digital media, telescope, microscope etc. tools can limit the hampering agents and thus can improve the level of perception and hence of the performance. The style of elaborative presentation along with synonyms, research quoting etc. improves the level of perception and hence the level of proper understanding *i.e.* the performance.

*Gangadhara* mentioned that the repeated or the long time interaction of specific object and the interaction of the object through different media with *Indriya* nourishes and gratifies and

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<sup>210</sup> . तेजसांशवृद्धौ तर्पकश्लेष्मणः क्षयात् स्वार्थस्य सम्यक् ग्रहणशक्तिः फलं हीयते । एवं श्लेष्मणः अनुतर्पितं हि चक्षुःतेजोमयं सम्यक् अर्थं ग्रहितुं अलं भवति । (च.सू. ८/७, गंगाधर ४९०)



improves *Indriya Buddhi* performance and the duration of the performance. It increases *Indriya buddhi*.<sup>211</sup>

**4. Mind:** The most important and influencing i.e causative factor is mind.

**i. Ahamkara:**

It is the basic cause of mind function and buddhi performance; it represents the emotions like joy and pain. *Ahamkara* inspires mind in a purpose to experience the pleasure and connects it with proper *Indriya*. Then it interacts with *Indriya* object and thus represents *Indriya buddhi* performance. The perceptual dimension of buddhi performance initiates the activity and the activity gets executed in same dimension.<sup>212</sup> The state of emotionally influenced *Ahamkara* is responsible for the proper or improper judgement<sup>213</sup>. Thus improper knowledge leads to the improper performance of *Indriya Buddhi*.<sup>214</sup>

**ii. Nourishment:** Mind is expected to be well nourished and relaxed. The body elements like *Tarpaka Kapha*, *Rasa Dhatu*, *Oja*, *Prana Vata*, and fulfillment of wills can be achieved through diet, *Rasayana*, meditation, *Pranayama* practices.

**iii. Mind- related body elements:**

<sup>211</sup>. समनस्कं इन्द्रियं प्रकृति स्वभावमापद्यमानं यथास्वं तद् इन्द्रियजां बुद्धीं आप्याययति सातत्येन अनुवर्तयत् वर्धयति । (च.सू. ८/७, गंगाधर ४९९)

<sup>212</sup>. बुद्धीन्द्रियमनोऽर्थानां विद्यात् योगधरं परम् । चतुर्विंशतिको हि एष मतः पुरुषसंज्ञकः । (च.शा. १/१०)  
बुद्ध्येन्द्रियाणां मनसो अर्थानाञ्च योगधरं स्वभावं विद्यात् बुद्धेः यथाविधेन इन्द्रियेण मनसो अर्थेन च योगो भवति  
तथाविधरूपेण प्रवृत्तिर्भवति । (गंगाधर १७९४)

<sup>213</sup> तत्र बुद्धिमत्ता मानसव्याधिविपरीतेनापि सता बुद्ध्या हिताहितमवेक्ष्य धर्मार्थं कामानां प्रयतितव्यम् । (च.सू. ११/२५) बुद्धिमत्ता प्रशस्त बुद्धिमत् पुरुषेण प्रशस्तया बुद्ध्या हिताहितमवेक्ष्य मानसव्याधिविपरीतेन लोभमोहक्रोधाणि विपर्ययेण सता साधुना कर्मणा धर्मार्थकामानाम् हितानां उपसेवने अहितानां च मर्थाकामानांमनुपसेवने प्रयतितव्यम्। तत्र आत्मेन्द्रियमनोऽर्थानां सन्निकर्षो द्विविधः समविषय योगभेदात् । यदा अहंकारः बुद्ध्या अभिभूयते धी धृति स्मृति बुद्धिः तदा बुद्धे अयोग अतियोग मिथ्यायोगात् अर्थसन्निकर्षो भवति । यदा न अभिभूयते तदा समयोगात् अर्थसन्निकर्षो भवति । (च.शा. १/१०, गंगाधर १७९४)

<sup>214</sup>. समनस्कं तद् इन्द्रियमात्रस्य चेष्टा हेतुत्वापन्नेन मनसा सह एव तद् इन्द्रियचक्षुः श्रोत्रादिकं।विकृतिं मनः तद् इन्द्रियचेष्टाप्रयोजकता क्रियायां चक्षुरादिकान् तु स्वार्थग्रहणे चेष्टायां वृद्धिर्न्यनान्यथाभावम् अन्यतमम् आपद्यमानं तद् इन्द्रियजबुद्ध्युपघाताय सम्पद्यते इति । (च.सू. ८/४, गंगाधर ४९०)

- ***Prana Vata*** i.e. the controlling power of mind should be in balanced state for the proper performance of *Indriya buddhi* and *Mano buddhi*. These factors get hampered due to intensity of emotional bondage.
- The stable characteristic of ***Kapha*** leads to stability in *Dhriti* and *Smriti*; which further lead to forgiveness and patience; which prohibit the influence of *Vikara* on the mind and controls the mind from unwanted objects. *Dharana* is functionally better in morning time; which is *Kapha kala*; so usually study is recommended in morning time. *Dharana* and *Dhriti* functions are seen diminished at the old age. It is the age of *Vata*. *Kapha* reduces at this age; so person cannot control his emotions, cannot recall the things easily those were happened within short duration.
- ***Sadhaka Pitta***, balanced state of *Udana Vata* is responsible for normal buddhi performance. The proper or improper state of *Sadhaka Pitta* leads to the proper or the improper transformation of perceived knowledge. The imbalance in understanding influences *Ahamkara* and mind represents in the form of *Lobha* (craving or desire), anger, sorrows, and depression. This leads to the inferiority complex, superiority complex or the abnormal complex (*Anabhimanita*, *Ati-abhimanita*, or *Mithya-abhimanita*).
- **Insufficient *Rasa Dhatu*** creates irritation and fatigue mind and *Indriya* thus hampers the perception and analysis.
- **The vitiated *Rakta Dhatu*** may lead to '*Dhi Sammoha*/' the state of the buddhi trapped by *Vikara* leading to the stagnated stage of confusion. Many of the edibles in current practices are made by wrong type of combinations. The list of these combinations gives the list of causative factors of '*Dhi Sammoha*'. The pregnant woman frequently eating this type of food or mother and/or father eating this type of food for a long time and frequently before conception influences the seed; which further carry the vitiated type of *Rakta dhatvansha* and may create the '*Dhi Sammoha*' in the foetus. It further leads to improper buddhi performance in him.

#### iv. Sufficient and proper interaction of mind with the object:

It is to get the proper range of experiences for comparison and judgement. The long time interaction, right time interaction with some specific objects and the types of experiences

fortifies the thought process and it shows impact on process of judgement; hence on the performance of *Dhi*<sup>215</sup>.

Over interaction of mind with the object results in **insomnia** which ultimately leads to *Agyana* i.e. lac of proper knowledge<sup>216</sup>. It represents improper buddhi performance. Praportionate and controlled interaction can withdraw the senses from interaction leading to good sleep. The good sleep relaxes the mind and *Indriya* and thus helps for proper knowledge i.e *Sama buddhi*.

#### v. The mind related factors defining the “form of ‘I’:

These factors represent different styles of buddhi performance like *Vyahata*, *Vyavrita*, and *Sahaja* ; which are the important factor in decision process i.e. proper buddhi performance (Natural *Nischaya*, *Vyavasaya*) or improper buddhi performance (Artificial or aquired *Nischaya*, *Vyavasaya*).These are as follows,

- **Prakriti (Sharira and Manasa):** it defines the personalised specificity at the level of performance. (*Sahaja bala*)
- **Specific goal:** the decided targeted goal may lead the ‘I’ to get formed accordingly to achieve it.<sup>217</sup>
- **Social surrounding:** the social circumstance according to caste, type of family, living place etc. plays important role in grooming (*Samskara*) of forming ‘I’.
- **Training:** the yoga or spiritual or behavioural training may influence the form of ‘I’. (*Yuktikrita*)
- **Timely experiences:** the ‘I’ is deeply formed on the basis of numbers of and the type of experiences he faced in his life.(*Kalaja bala*)

vi. The cooperation of **power of proper Dhriti and Smriti:** It is needed to recall the perceived knowledge for the logical interpretation and comparison in decision making.<sup>218</sup>

<sup>215</sup> . मनसो मनोबुद्धे च समानहीनमिथ्यायोगः प्रकृतिविकृतिहेतवो भवन्ति । (च.सू. ८/७) तत्र चिंत्यस्य सम्यक्योगो मनसो मनोबुद्धेः च प्रकृतिहेतुः भवति । अतियोगादयत्तु चिन्त्यस्यमनसो मनोबुद्धेः च चिंतनध्यानादिलक्षणया विकृतेः हेतवो भवन्ति । अचिंतन, अतिचिंतन, भयानकचिंतनैः विकृतं मनोऽपि विकृता मनोबुद्धि जनयति ॥ चक्रपाणी ॥तस्मिन्चिन्त्ये अर्थे मनसः समानहीनमिथ्यायोग बुद्धेः धीधृतिस्मृतिरुपायाः तत समनस्कइंद्रियात्च जातायः बुद्धेः त एव समयोगादययोः योगः प्रकृति विकृति हेतुः भवति । (च.सू. ८/७) (गंगाधर)

<sup>216</sup> निद्रायत्तं सुखं दुःखं तुष्टिकाश्यं बलाबलम् । वृष्यतां क्लिंबतां ज्ञानं अज्ञानं जीवितं न च । च.

<sup>217</sup> . विषये तत्रेति मनसा कल्पिते विषये निश्चयात्मिकेति।च.सू.१/५ चक्रपाणि

Power of *Dhriti* is very much responsible for proper execution of decision (*Vyavasayatmika*). In process of various interpretations time to time change occurs in the preference due to volatility at the level of any of the 'I'. Especially whenever condition is not in favour with form 'I' or with principle decision then it is very necessary to have a control to drive the interpretations in balance or correct way. This control is nothing but the power of *Dhriti*.<sup>219</sup>

- **Well powered *Dhriti*** drives the execution according to the proper decision or the defined aim (*Dhyeya* or *Sankalpa*).
- **Medium powered *Dhriti*** prefers the practical way with respecting the other 'I'.
- **Low powered *Dhriti*** compromises other 'I' and follows either the emotional 'I' or the practical benefit /gain.
- **The loss of *Dhriti*** power not only compromises but converts the formed 'I' and acquires the present emotional state and proceeds for execution.

In short; sometimes there is balance of emotional and practical state, sometimes emotional state superimposes the practicability and sometimes the practical state superimposes the emotional condition in execution. Perfect balance is the state of strong *Dhriti*; which leads to proper execution. Many of the time the skilled *Dhriti* is needed than the perfect *Dhriti* for successful execution in practice.

**vii. Favourable state of mind:** it is related to practical or favourable position of physical health, psychological health, and execution related assistance. The direction of understanding at executional level of decision should be according to situation i.e. timely approach (*Kalapratipatti*).<sup>220</sup> It influences the favourability and positivity in successful execution of the decision.

If decision of **practical 'I' at the time of decision** is similar as to **decision of formed 'I'** and of **emotional 'I' at the time of decision** then this favourable condition leads to fast execution i.e. fast performance of *Vyavasayatmika*. It means one should have the mode of acceptance of demerits along with merits after the interpretations to achieve the pleasure/profit. It leads punctuality in execution of the decision.

<sup>218</sup> . समदर्शनशीला धीः मनो नियमहेतुत्वशीला धृतिः यथार्थं स्मर्तव्याश्रयरूपा स्मृतिश्च बुद्धिसंज्ञा । ततः समयोऽयं कर्तव्याकर्तव्यं हिताहितमित्येनद्रुपेण ज्ञानं धीः समयोऽयम् ।

<sup>219</sup> . नियंतुं हि अहितात् अर्थात् धृतिर्हि नियमात्मिका । च.शा.१/९६

<sup>220</sup> . सम्प्रतिपत्तिः कालप्रयोजनानम् । च.सू.२७/२५



### A.3. *Samabuddhi – Lingam*

The appropriate control on mind and on emotions at proper time and for proper duration is the *Lingam* of proper *Dhriti*.

The representation of proper knowledge as it is and at or within demanded time is the *Lingam* of proper *Smriti*.

The analysis of the matter on the basis of to whom, at what age, at what time, for what purpose, in what way and in what proportion, then logically interpret it to rule out the relationship to get a proper judgement about benefit and happiness is the symptom of decision making i.e. *buddhi*. In routine practice proper knowledge does not present the pure knowledge all the time. The routine *Sama* performance of *buddhi* presents appropriate association of *Sattva* and *Raja*. Their proper influence activates the mind to decide and execute the decision through body, mind, and verbal level. That execution represents as a good conduct or the behaviour for well being of the society not only the self.<sup>221</sup>

In short, only making correct decision is one of the presentation of *Sama* performance but practically proper decision and its proper execution through talking, thinking, and behaving presents the *Sama* performance. This is the correct *Lingam* of *Buddhi*. The *Sama Dhi* leads an individual to think properly, behave properly and talk properly i.e. at proper time, at proper place in proper way.<sup>222</sup>

Though the functions are presenting balanced activity (*Lingam*) it is not in the same range in all people. It means the *Sama* performance also needs to present in some grade or range by assessing it properly. Hence, **the need arises to assess the presentation in study of *Lingam*.**

<sup>221</sup>. घटबुद्धि तत्त्वबुद्धि लोके न तु पारमार्थतः । एतत् लोकविषये तत्त्वज्ञानस्य कारणं रजोनुबंधसत्त्वम् । तथाविधाबुद्धिः विषये समयोनेन प्रवर्तयति । मनः शरीरवाचश्च तथा लौकिकबुद्ध्या प्रवर्तमानं मनः समयोगात् । (च.नि. ८/७०, गंगाधर १६६९) यत् चिन्त्यत्वेन उचितं तत् चिन्त्यते इति मनः समयोगः । एवं श्रोत्रं शक्त्यनुरूपमर्थं शब्दं यत् शृणोति स शब्द समयोगः । मनोवाक् कायसम्भूतं सुखं तेभ्यो योगेभ्यो जायते । च. सू.१ गंगाधर १३१ तस्मिन्चिन्त्ये अर्थे मनसः समानहीनमिथ्यायोग बुद्धेः धीधृतिस्मृतिरूपायाः तत समनस्कइन्द्रियात्च जातायः बुद्धेः त एव समयोगादयोः योगः प्रकृति विकृति हेतुः भवति । (च.सू. ८/७) (गंगाधर)

<sup>222</sup>. समदर्शन लक्षणा बुद्धिः सा च आप्तोपदेशेन समयोगात् समा मनशरीरप्रवृत्तिं जनयति ।

#### A.4. *Samabuddhi – Aushadha*

*Sama buddhi* is the state, not the type of performance. It means it can change from time to time depending on many factors. It means it should be maintained or cared properly. *Charaka* has given many directions, programs to be followed in a purpose to maintain it.

**a. Diet (*Aahara*):** *Aahara* is the most important factor considered for maintainance of buddhi performance. (Ch.su 27/74) Following overview on the *Ayurvedic* dietary concept definitely direct or elaborate the point,

1. **1. Eating food is the basic thing** to stay alive. Food promotes buddhi, *Medha and Pratibha*; so it is necessary to have food regularly. (Ch.su. 27/74)
2. Not to have the food which is stale, not prepared properly by proper man and with **hygienic discipline**. Not to eat over ripen, decomposing type of food. It impures the mind, weakens the mind. (*Sushruta* )
3. Eat the food in **proportionate quantity and in proportionate courses** throughout the day for proper function of buddhi and mind and to strengthen *Indriya* and mind and not to get them fatigued easily. (Ch.su. 5/4)
4. The **common rules** about food are to be followed considering the principles of **body type, psychology type, season and the place where the person is living**, what diseases does he have, what suits and does not suits to him, which is necessary and not **beneficial to** him according to the **profession**. It is also necessary to follow the eight thumb rules advised about diet. It maintains the general physiology of all the elements of the body in balanced state; hence the buddhi functioning also.
5. Food with **delicious flavour, temptation, smell, and attractive dressing** has a big role in the total effect of the food on the mind and body; it provides more strength to mind and *Indriya* along with satisfaction. (Ch.su. 5/4, Chakrapani)
6. **The proper proportion of six tastes** should be advised considering the body and mind type. It maintains the performance in proper state (Ch.su. 28). Every taste has a specific role on the *Indriya* and mind.

No	<i>Rasa</i>	General action	Effect on <i>Indriya</i> & mind	Effect of excess use
1	<i>Madhura rasa</i>	Nourishing to <i>Rasa, Shukra</i> and <i>Oja</i> inspecific and other tissues in general, jeevaniya	It nourishes and gratifies <i>Indriya</i> and pleases them. <i>Medhya</i> and <i>Chakshushya</i>	Generates lazyness, Glani
2	<i>Amla rasa</i>	Inhances taste, provides energy, strength to body and mind	Stabilizes and strengthens <i>Indriya</i> and its functions, stimulates cognitive fuction of mind	Cracks the skin
3	<i>Lavana rasa</i>	Softens the body organs	Promotes taste	Generates obstructions in <i>Indriya</i> functions, deprivates <i>Oja</i> and body strength, boosts anger
4	<i>Katu rasa</i>	Removes blockages from srotus	Taste inhancer, stimulates <i>Indriya</i> and helps them for sharp and prompt function	Avrushya, Moha karakam
5	<i>Tikta rasa</i>		Hampers taste perceiving function of tongue	Malnourishing tissues
6	<i>Kashaya rasa</i>		Generates heaviness in speeking function	

7. Oil or ghee free diet is the cause of improper buddhi performance; so it is very important to **have food with ghee, butter, or oil**. It promotes *Medha*, *Smriti* and also buddhi. (Ch. su. 5/4), A.H. su.5, *Sushrut*. This recommendation doesn't mean to have an oil fried food
8. It is recommended to **eat all types of food** in a diet as the edibles provides body mass( *Pushti* ) , drinking food gives pacification, peacefulness (*Prasadana*) of mind, sucking type of food gives softness (*Saumanskatva*) in mind, and chewing food gives



the satisfaction (*Santushti*) to the mind. It definitely influences the process of decision making, level of *Dhriti*. ()

9. The *Dhatu* like **Rasa, Shukra, and Oja** are intimately connected to the functions of mind so the **food** promoting these *Dhatu*'s quality is supposed to nourish and built the strength of the mind. It is like fruit juices, milk, *Payasa*, ghee, butter nuts and resins and other delicious deserts.
10. **Sattvika food** is meant for wellbeing of mind. *Ayurveda* recommends *Sattvika* and bit of *Rajasika* food for the normal person. Only *Sattvika* diet should be followed by the person undergoing correction of buddhi performance. *Tamasika* type of food is not recommendable for Buddhi performance in general. But by considering the intensity of the lacks related to *Dhatu* in the *Samprapti* one should have to determine the need of recommendation of nonveg food and related processing and recipes.
11. **Alcohol** in proportionate quantity is recommended by *Charaka* not only for mind and *Medha* but also for promotion of *Pratibha* type of buddhi performance.

*Charaka* has mentioned that consuming alcohol at till upto first stage of its action helps to get better knowledge. The second stage of its action helps to disclose the hidden knowledge and memories i.e. more proper knowledge.<sup>223</sup>

It relaxes and pleases the mind and promotes sleep. It is very fast acting medicinal mode to use the herbs; but there is no reference we found; that *Charaka* recommends drinking alcohol for promotion of buddhi performance i.e. analytical strength. Alcohol is basically *Madakari* type of drug hence according to *Charaka* it covers or deprivates the decision making strength.

12. The sour, spicy, salty vegetarian or non vegetarian food, alcohol are the **Rajasika , Tamasika types of food** derivatives which not supposed to promote buddhi performance. They provide activation, nourishment to *Indriya* and mind and promote grasping and recalling strength. They can be advised as a supplementary to *Sattvika* food as the Buddhi performance of common person is in association of *Raja*.
13. **Extremely spicy, oily (vidahi), extremely hot, extremely cold and food mixture of extremely opposite properties** is advised to avoid strictly for well functioning of

<sup>223</sup> सत्त्वानि तु प्रबुद्ध्यन्ते । प्रथमो मदः । सत्त्व संबोधकं द्वितीयो मदः । च.चि. २४/२५

बुद्धिस्मृतिप्रीतिकरः प्रथमो मदः । अव्यक्तं व्यक्ततांयति मध्यमे । अव्यक्तबुद्धिस्मृतिवाक्विचेष्टा । माधवनिदान मदात्यय

buddhi performance as it creates irritability in mind, instability in *Indriya*, weakness in the mind and imbalance of all governing elements.(Ch. chi.9)

14. It is also stated that **food** served in golden pot/ dishes is useful to pacify the irritability of the mind and **served in hands is useful to purify the mind** (*Charucharya*). (Though the reference is out of *Charaka* it is just coated to present the relevance of *Patra* in buddhi function.)
15. The food beneficial for **promotion of *Medha*** (Ch.su. 27/64) (Ch.su.27/24, 25), and ***Smriti*** and nourishment of *Indriya* and buddhi *Indriya* i.e. mind. We found just two or three references in *Charaka* related to diet or the medicines that show the direct promotion in buddhi i.e. analytical performances e.g. butter, *Mahapashachya grita* (Ch.ch.10), *Haritaki Amalakayasa*, *Brama Rasayana*, *Indrocta Rasayana* (Ch.chi.1/1-4)
16. Buddhi is one of the normal physiological function (*Jeevaniya*), it is is closely connected to *Rasa*, *Shukra* and *Oja*; hence the food articles from some other catagories like ***Jeevaneeya*, *Rasayana*, *Ojovardhana*, *Balya*, *Hrudya*, and *Vrushya*** can be understood beneficial for buddhi, *Medha*, *Dhriti*, *Smriti*, *Indriya* and mind etc.

Following food articals can be recommended in regular diet in the direction mentioned above are as follows,

(**Note** - Most of the article have direct referece from *Charaka*, some of have indirect reference in *Charaka*, some of them though mentioned in *Susruta* but having quoted in *Gangadhara's* commentary)

NO	NAME	USE
1	Cow milk	<i>Medhya</i> , <i>Rasayana</i>
2	Goat milk	<i>Jeevaneeya</i>
3	Ghee	<i>Smriti</i> , <i>Mati</i> ( <i>Sushrut</i> ), <i>Medha</i>
4	Fresh butter	<i>Smriti</i> , <i>buddhi</i> ( <i>Charaka</i> ) and <i>Oja</i> , <i>Medhya</i> , <i>Hridya</i>
5	Breast milk	<i>Jeevaneeya</i> , <i>Chakshushya</i>
6	Rice	<i>Ruchya</i> , <i>promotes all Dhatu</i> , <i>memory and grasping</i> .
7	Wheat	<i>Jeevaniya</i> , <i>Twachya</i>
8	Barley	<i>Medhya</i>
9	Green gram	<i>Ruchya</i>

10	Black gram	<i>Hridaya, Ruchya</i>
11	Til oil	<i>Medha, Tvak</i>
12	Castor oil	<i>Medha, Smriti</i>
13	Mamsa rasa	<i>Jeevaneeya, Buddheendriya (mind) balakaram</i>
14	Parishushka Mamasa	<i>Medha, Oja Vardhana</i>
15	Fish( sweet waters)	<i>Medha, Smriti, Chakshushya, strength booster</i>
16	Koorma	<i>Medha, Smriti, Chakshushya, strength booster</i>
17	Bird's eggs	<i>Medha, Smriti, Chakshushya, strength booster</i>
18	Dahrana jala	<i>Jeevaneeya, Medhya</i>
19	Grapes	<i>Ruchya, Chakshushya, Harshada</i>
20	Coconut	<i>Hrudya, Madakaraka</i>
21	Gooseberry	<i>Chakshushya, Medha</i>
22	Pomegranate	<i>Medha</i>
23	Mango Tender	<i>Medha, Balya</i>
24	Alcohol (old)	<i>Harshana, Preenana, Praagalbhya (developing maturity)</i>
25	Tadaphala	<i>Medhya</i>
26	Rasona	<i>Medha, Chakshu</i>
27	Hingu	<i>Medhya, Ruchikara</i>
28	Priyangu	<i>Moha Nashaka</i>
29	Akshotaka	<i>Jeevaneeya, Kshobha shamaka</i>
30	Shatavari	<i>Medhya, Hridya</i>
31	Matulunga	<i>Medhya, Hridya</i>
32	Yavataila (Sushrut)	<i>Medhya, Rasayana</i>
33	KshheraPalandu	<i>Medhya (Sushrut)</i>

**b. Vihara:**

**i. Dinacharya (Daily routine):** It is the disciplined life scheduled to prevent the imbalance and maintain the performance at physical and psychological;so at the level of buddhialso. *Charaka Su.5* and some other part of the text advocates schedule as follows,

N O	TIME	KARMA	ACTION	APPLIED ASPECT
1	Early morning	<i>Malayana shuddhi</i> ( <i>Ch.su. 5/38</i> ) <i>Pragyakarastu</i> <i>Apamarga</i> ( <i>charucharya</i> )	Cleaning of different openings eliminating wasteproducts of the body. Properly washing the feet after elimination of stool and urine. Cleaning teeth,tongue, nose, gargling, Cleaning eyes by water doosha or by <i>Anjana</i> ,	It promotes <i>Medha</i> . It cleans wastes from the body and purifies it which helps to maintain the <i>Vata</i> in properly functioning state. Retaining or forcefully inducing these eliminative impulses hampers <i>the Prana</i> in the body. Brushing teeth by <i>Apamarga</i> is mentioned for promotion for <i>Pragya</i> .
2	Morning time	<i>Dhooma</i> ( <i>Ch.su. 5</i> ) <i>panam</i>	Inhaling herbal smock	Smock breaks the remaining <i>Kapha</i> from the head region and prevents the mal functioning due to its covering. This is the entrance to <i>Indriya</i> place
3	Morning time	<i>Vyayama</i> ( <i>Ch.su. 7/20</i> , <i>Ganaga, chakra.</i> )	Proportionate and proper exercise	If it in excess; it leads the <i>Prana dusti</i> . The exercise like <i>Asana</i> , Sun salutations are traditionally known exercises for promoting buddhi performance.

				<i>Pranayama</i> like <i>Kapalbhati</i> or <i>Bhramari</i> may help to break the <i>Kaphavarana</i> at the head region.
4	Morning	<i>Snehana</i> ( <i>Ch.su. 5/29</i> )	Soothing massage for whole body but especially head massage and ear and nasal applications of oil.	It pacifies and nourishes and pleases the <i>Indriya</i> and mind. It balances the <i>Prana Vata</i> .
5	Morning and evening	<i>Snana Dwau Kalau</i> ( <i>Ch.su. 5</i> ) ( <i>Charucharya</i> )	Having bath twice a day	It promotes the <i>Oja</i> in the body and pleases the mind, activate the mind.
6	Morning	<i>Vimala vastra</i> ( <i>Ch.su. 5/29</i> )	Wearing properly washed clothes.	It generates softness in the mind and also the stability of the mind.
7	Morning	<i>Gandha Mala Vilepana</i>	Wearing flowers, using fragrances	Pleases the mind
8	Morning	<i>Deva, guru pooja, Mantra pathanam</i> ( <i>Ch.ni. 9/1</i> )	Worship, Naishthika Karma, <i>Japa, Dhyana</i> etc. spiritual practices	<i>Sattvavajaya</i> , fortifying the mind by <i>Sattva</i> dominance.
9	Morning and noon and late evening	<i>Aahara vritti</i> ( <i>Ch.su. 5</i> ) ( <i>Ch.su. 27/74</i> )	Having breakfast or lunch as per dietary advice according to <i>Prakriti</i> , season.	Considering mind and <i>Indriya</i> nourishment see the <i>Aahara</i> topic.
10	Over the day period.	<i>Shirasa rakshanam</i> ( <i>A.S.Ni.16</i> )	Using head protection whenever going out of home	To prevent the head i.e. place of <i>Indriya</i> and <i>Prana</i> and head office of mind from the external traumas like strong sunlight, stones, accident, and any weapon

				attack.
11	Over the day period	<i>Adhwa gamana</i> (A.S.Ni.16)	Proportionate walking	Walking, heavy body work not in excess. For recent time driving two wheelers excessively
12	Over the day period	<i>Buddhi, Indriyaarth karma</i>	Adhyayana vritti or karma vritti	Routine study or professional work or the job.
13	Day time (mid)	<i>Divaswapa</i>	Sleeping at day time	It aggravates the <i>Kapha</i> and creates blockings in the <i>Indriya Pranavaha</i> or in <i>Rasa Sangyavaha</i> . So it is prohibited to have day time sleep.
14	Over the day period	<i>Manovega Dharana</i> , <i>Sadvritta Palana</i>	Holding emotions and following the code of conducts	It limits / prevents the mind from <i>Pragyaparadha</i> .
15	Evening	<i>Aahara Vritti</i>	Eating food under the guidance	It promotes <i>Medha</i> , <i>Pratibha</i> and the life
16	Late evening	<i>Manas Santushta karana</i>	Peaceful state of mind, listening music, entertainment programs	Felicitates sleeping (Ch.su.27) Helps for development of <i>Indriya</i> (Charucharya)
17	Night	<i>Nidra/ No Prajagara</i> (ch.su.7/20& 21/22), <i>Nidra yattam sukham ...Gyanam Agyanam</i> (Cha. )	Sleeping at night	Helps to relax and strengthen the mind and <i>Indriya</i> . It also promotes the knowledge system.
18	Mid night	<i>Maithuna</i>	Celibacy	Intercourse in menstrual phase is contra indicated,

				said affecting factor for buddhi performance.
19	Morning and night	<i>Tambula charvana rasah(Charucharya )</i>		Just sucking the juice from the tambul leaves promotes Medha, and improves the taste.

## ii. *Achara Rasayana* and other does and don'ts about *Vihara*:

The directives given by *Charaka* for maintainance of normal i.e. *Sama* state of buddhi are as follows,

1. *Charaka* advised to follow ***Sadvritta*** i.e. good conducts and *Pragya vishuddhi* by studying the *Shashtra* and by serving the *Guru* in a purpose to maintain the *Sama* state of buddhi.<sup>224</sup>

2. **Studying *Shasta*** means one should regularly maintain practice of learning, thinking and teaching the same part to juniors. One should also maintain discussing studied things with expertise or with colleagues for purification of buddhi<sup>225</sup>. It helps to get correct knowledge by breaking confusion and to maintain the proper path of buddhi performance. It is also expected that one should stay with *Guru*, serve him, listen and observe him and get the theoretical and practical knowledge, then study repeatedly.

(Sushruta has mentioned in other words as Satata Adhyayana, Para tantric Avalokana, Acharya seva and vadah. He quoted it as **Buddhi edhakara Gana**)

3. ***Sambhasha***: Sharing or discussing the studied part with *Guru*, expert or colleagues in a purpose to get knowledge purifies and promotes buddhi. The disciplined discussion in which various different interpretations, different co relations regenerates different new aspects about object is expected here; that can actually promote buddhi by its quality.<sup>226</sup> In this discussion newly presented aspects are accepted; which maintains the moulding state of the *Ahamkara*

<sup>224</sup>.सद्गुरु उपासनेन, शास्त्रमाधीत्य च प्रज्ञाविशोधनं कुर्यात् । विद्याभिः (स्वाभाविक विशुद्धबुद्धि) प्रज्ञाविशुद्धिः अनुमीयेत् । (च.सू. ९/१४, पान ४५३)

<sup>225</sup>. व्याधितरूप भ्रांतिज्ञानमुक्तं तच्च बुद्धिदोषात् भवति । तेन विशुद्ध बुद्ध्युत्पादनहेतुना अध्ययन अध्यापन तद्विद्वत्सम्भाषाणां रोगभिषक्जातियः । (च.वि. ८/१)

<sup>226</sup>. तद्विद्य संभाषा बुद्धिवर्धनानाम् । (चं.सू. २४)

related to the subject and gives understanding beyond the limits of own ability. This progresses the knowledge process to understand the pure concept (*tattva darshana*). This leads the upgradation in the performance actually by quality. Getting pure or clear knowledge is the fruitfulness of the discussion, interpretation process; which is the supreme upgraded state of *Nischayatmika buddhi*; so it maintains long distance from *Pragyaparadha*. Hence there is no abnormal physiology to treat, so no need of medicines.<sup>227</sup> This promotion in core quality never reduces and maintains *Sama* state of buddhi long time.

**4. Kalapratipatti:** Ch.Su.24,<sup>228</sup> it says that execution of the decision by understanding what to be done and how to be done (*Sampratipatti*) according to the situation i.e. time. (*Kalapratipatti*) leads the buddhi performance towards properness. This situational understanding includes the **approach** in thinking about the object, the **confession** about the actual situation and acceptance of the correct decision i.e. **admission of facts**. (*Apte dictionary*) One has to follow the above steps (*Sampratipatti*); if some wishes to upgrade his skills toward success. The process of execution leads to the success; only when it is according to the periodic consideration or according to the situation and targeted to the goal.

**5. Priority:** It is said that one should compromise in following the general rules about diet and behaviour in respect to country, time, *Prakriti*; whenever there is a conflict in following the beneficial, and proper buddhi decision; as it is a decision derived from the balanced logical interpretations<sup>229</sup>. It means that *Panjabi* person has to eat *Panjabi* food but should think and interpret his *Agni* condition if his digestive power is hampered. In such a condition he has to compromise the general rules and has to follow specific food.

**6. Atmagyana:** Doing proper interpretations according to self abilities and limitations helps to maintain proper performance. (Ch.su.7/27)

**7. Following the recommendation of Aapta** drives the performance on proper track especially in the factors those are beyond our logic. (Ch.su.7)

<sup>227</sup> . {वज्ञानं (तत्त्वज्ञानं) औषधानाम् ।

<sup>228</sup> . सम्प्रतिपत्ति कालज्ञानप्रयोजनानाम् । (चं.सू. २४)

<sup>229</sup> . सात्मेन्द्रियार्थ संयोगेन बुद्ध्या सम्यक् अवेक्ष्य कर्मप्रतिपादनेन देशकालआत्मगुणविपरीतानाम् अपि हितानां उपसेवनेन प्रकृतिभावे प्रयतितव्यम् । सद्वृत्तं अनुष्ठीयेत् । (च.सू. ८/८)



**8. Panchakarma:** Undergoing body purification treatments also helps to maintain the governing factors, channels in healthy functioning state (Ch.su.28). Hence; maintains the Buddhi performance.

**9. Vega Dharana:** Not holding the physical stimulate maintains the balance in function of *Prana* and holding the emotional stimulate not only maintains but improves power of *Dhriti*; which ultimately maintains *Sama* performance of buddhi.

**10. Achara Rasayana:** There are some programs provided by *Charaka* for the mental hygiene like *Saddavritta Palana* (according to variations in day and night and seasons), *A Dharaneeya Vega* (the emotions those to be controlled in routine) is already mentioned and *Achara Rasayana* (set of codes of conduct to promote mental strength). These codes of conduct are as follows,

1. Speaking the truth
2. No anger , no alcohol , no sex, no killing any live being,
3. Talking in favourable manner / in sweet words,
4. Clean and hygienic behaviour,
5. Doing *Japa Dhyana* and charity,
6. Having patience,
7. Always respecting God, Brahmins, Guru and elders,
8. Not being mischievous or not abusing,
9. Having compassion,
10. Proportionate sleep at night and not having sleep at day time,
11. Having milk and ghee regularly,
12. Not having over ego,
13. Not integrating different methodologies or views in allotted codes of conduct. It means following the things recommended without polluting them.

These codes are recommended to follow daily to promote mind strength. It is very useful to improve *Sattva* dominance i.e. balanced analytical activity, improve mind control i.e. the control over the emotions i.e function of *Dhriti*, and also improves the proper and successful function of *Vyavasayatmika*.

It is stated that one can achieve all effects of *Rasayana* by following these codes of conducts. It means one can also get better *Medha* by following these conducts.

### c. *Rasayana Chikitsa*

*Rasayana* treatment is the treatment which nourishes all tissues, *Oja*, *Indriya*. It is also stated as *Medhakara* and *Smritikara*.<sup>230</sup> There are many *Aushadhi Rasayanas* mentioned in *Charaka*; which especially effect on *the Medha and Smriti*. The *Rasayana* drugs recommended for specific *Dhatu* can be utilised tactfully for promotion of *buddhi*, *Smriti* and *Medha*.

But by providing a chapter on *Medhyakammeya rasayana* *Charaka* has emphasised the importance of these drugs. *Charaka* has quoted most of the *Rasayana* as *Medha and Smriti vardhaka*, he never mentioned his chapter as *Buddhikameeya Rasayana* as we have mentioned previously about his views in promotion of *Buddhi*. His focus shows maintainance of *Sama buddhi* function through achieving promotion in *Medha* and *Smriti*. Some of the place he has clearly quoted as *Buddhi* promotive expecting its effect directly on *Buddhi*.<sup>231</sup> At one place *Chakrapani* quoted his opinion that neutralising or vanishing *Moha* state of *Buddhi* or *Smriti* is the promotion of *buddhi* strength indirectly.<sup>232</sup> The ratio points more towards *Medha* and *Smriti* than *buddhi*.

It concludes that *Charaka's Rasayana* concept focuses as *Medha kameeya* but still his some formulation has their role in promotion of *Buddhi* strength.

### *Aushadhi Rasayana*

No.	Name	Indication
1	<i>Brahma Rasayana No.1 (Ch.chi.1, /1/22)</i>	<i>Medha and Smriti</i>
2	<i>Chyavanaprasha (Ch.chi.1, pada1/25)</i>	<i>Medha and Smriti, Indriya strength</i>
3	<i>Amalaka Rasayanam no.4. (Ch.chi.1, /1/26)</i>	strength of senses & <i>Buddhi</i>
4	<i>Haritaki Rasayanam no.5. (Ch.chi.1, /1/27)</i>	strength of senses & <i>Buddhi</i>

<sup>230</sup> दीर्घमायुः स्मृतिमेधा आरोग्यं.....इन्द्रियबलप्रदम् । स्वस्थस्य ओजस्करं..... रसायनम्॥ च. चि.१/१/६-८

<sup>231</sup> सत्त्वस्मृतिशरीराग्नि बुद्धीन्द्रियबलप्रदम्। च. चि.१/४/८

<sup>232</sup> स्मृतिबुद्धिप्रमोहहराणां तु अभिधानं तत्र विशिष्टशक्ति उपदर्शनार्थम्। च.चि.१/१/१७ चक्रपाणि २२७३

5	<i>Bhallataka Rasayanam (Ch.chi.1, /2/16):</i>	Fast <i>Medha</i> booster
6	<i>Amalakayasa Brahma Rasayana (Ch.chi.1, pada3/3)</i>	strength of senses & <i>Buddhi</i>
7	<i>Indrokta Rasayanam(Ch.chi.1, pada4/5):</i>	provides quality strength to <i>Medha</i> and <i>Smriti</i>
8	<i>Vardhamana Pippali Rasayanam (Ch.chi.1, pada3/10)</i>	promotion of <i>Medha</i>
9	<i>Triphala Rasayanam (Ch.chi.1, /3/14)</i>	promotion of <i>Medha</i> and <i>Smriti</i>
10	<i>Shilajatu (Ch.chi.1, pada3/14)</i>	promotion of <i>Medha</i> and <i>Smriti</i>
11	<b><i>Indrokta Rssayana</i></b> ( <i>Ch.chi.1, pada4/8</i> )	improves strength of mind , senses, <i>Buddhi</i> and <i>Smriti</i>
12	<b><i>Haritaki</i></b> ( <i>Ch.chi.1, pada1/17</i> )	<i>Buddhi</i> , <i>Medha</i> , <i>Smriti</i>

Thus; *Charaka's* approach to maintain *Sama* state of buddhi also shows the balance of both the sides in his recommendation; one side focuses on the actual increase in understanding/ buddhi by discussion, admission of the facts etc. that promotes the actual strength and other side focuses on the diet, *Rasayana*, herbs etc. that balances, nourishes and boosts the executors i.e. *Dosha*, *Dhatu*, *Srotus* etc. because the execution of promoted buddhi is through the body elements only.

This is the holistic and scientific approach of *Charaka* to maintain *Sama* state of buddhi in a more stable, qualitatively better, and for long duration.

#### d. *Adravya Chikitsa*

1. *Charaka* has mentioned *Adravya Chikitsa* for maintenance of *Sama dhi* and correction of *Vishama Dhi*. *Charaka* says that *Pooja* (workship to God), *Satyachara*, *Sadachara* (behaving with good code of conducts), *Tapa* (penance), *Gyana pradana* (teaching), and *Guru Seva* (learning from *Guru* by Staying with him and serving him) are the drugless modalities to maintain *Sama* state of *buddhi* and cure imbalance (Ch. chi.9).
2. He has also advised the application of opposite emotional sense through talking, music, touch, and drama or colour, aroma to control or pacify the aggravated emotion. It maintains or generates the emotionally balanced state of mind in healthy condition condition and in imbalanced condition respectively.
3. *Charaka* recommends 'Ashavasana' i.e. counselling type of treatment in normal condition (i.e. auto suggestions) or from psychologist in abnormal condition<sup>233</sup>.
4. *Charaka's* some recommendations for better analysis, better control on *Indriya* and mind, *Laya* of mind at *Atman* to avoid imbalance and maintain the *Sama buddhi* function indirectly suggests the need to accept *Yoga* philosophy (Ch.sh.5/8-12 with *Chakrapani*). At this point these thoughts show similarities in both the *Shastra*. So it will not be wrong to incorporate some to the tools from *Yoga* to achieve the proper execution of *Charaka's* recommendation. These tools are understood on the basis of *Patanjali* to interpret their effects properly in *Ayurvedic* perspectives to utilise them for *buddhi* related functions.

- **Asana: *Sthira Sukham Asanam*** (*Patanjali yogasootra*)

Mental stability for better perception, concentration, better *Dharana* and *Dhriti*, good nourishment through circulation

- **Pranayama: *Tato Dwandwabhighatah*** (*Patanjali yogasootra*)

Developes confusion breaking force, improves perception, *Dharana*, and *Dhairyam* i.e. mind control, breaks the *Sammoha*, or the coverings on the *buddhi*. it improves the strength of *Dhriti*; which controls mind, motions.

- **Dharana: *Tatraika Deshasya Dharana*** (*Patanjali yogasootra*)

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<sup>233</sup> पूजाबलि उपहार सिद्धमन्त्र गुरुपूजन सत्याचार तप ज्ञानप्रदान अभिमंगलैः होमैः। परस्परं प्रतिद्वन्द्ववैः शमं । आश्वसयेत् सुहृद धर्मार्थसहितैः वाक्यैः। च. च्. ९/४०-....

It improves *Dharana*, stability of mind and focussing resulting into better perception to help making correct decision.

- ***Dhyana: Tatra Prati Ekanata Dhyanam*** (*Patanjali yogasootra*)

Improves perception, *Dharana* (both together represents *Medha*) and *Dhriti/Dhairyam* i.e. mind control, stability and punctuality in determination. It relaxes mind, offers comfort being under Sattva influence.

- ***Ishwara pranidhana***: it means *Aumkara Sadhana*

Either activates or soothes the mind relaxes *Indriya* and mind through vibro massage for betterment of *Rasa Sangyavaha* activity.

## **5. Mantra Sadhana:** (Ch.ch.9)

Mantra practiced sensibly with disciplined manner strengthens *Indriya*, mind, *buddhi*.

- ***Gayatri Mantra*** - Dhiyoyonah Prachodayaat (intellect)
- ***Gan Ganapataye Namaha*** - Especially triggering to the *Brahma Sthana* at the head region (sense related logic and the sixth sense)
- ***Nam*** (Beeja mantra)- specially triggering to *Agya chakra*, meant for the logical sense.
- ***Atharvasheershya*** - It is the worship to the God of the *Buddhi* i.e god Ganesha.
- ***Pragya Vivardhana Stotra*** – Recitation of this Stotra is recommended for promotion of *Pragya*, type of proper functioning of *buddhi*.

## 6 . *Adhyatma gyanam*: (Ch.su.7/27)<sup>234</sup>

Understanding scopes and limits of self by learning approaches through some books or lectures.

- *Bhagawad Geeta- Maharshi Vyasakrita*

The text is well-known for understanding self, designing personal goals in the life, their steps in the life. It also provides the views and the tool to achieve them.

- *Dasabodha Adhyayana– Swami Ramadasa krita*

The recommendations of codes considering buddhi performance based on *Sattva Rajanubandhi*; so it can be advocated. It is the elaborated **version of Achararasayana of Ayurveda** considering day to day life, coated many objectives to develop knowledge based and emotional intelligence, also for dimensional development of *Vyavasayatmika buddhi*

- *Manache Shloka - Swami Ramadasa krita*

In this book the codes were offered to develop especially logical and emotional Intelligence.

## 7. *Tapa, Pooja, Sadhana* (Ch.ch.9)

*Brihaspati* is mentioned the God of *Buddhi* (not in *Charaka* but in *Sushruta*)

- *Buddhi karaka* - Worshipping *Budha* Planet through mantra, tantra or by using stone of *Budha*
- *Buddhya Sthyaryakara* - *Guru Seva* i.e. serving *Guru*, following *Guru Mantra* or the codes advised by him, worshipping *Dattaguru* and related family, using stone of *Guru Planate* etc.

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<sup>234</sup> . देशकाल आत्मविज्ञानम् सद्वृत्तस्य अनुवर्तनम्। स्वशक्त्या पर्यलोचनय प्रचरतो। च.सू.७/२७

### e. *Garbhasamskara*:

It is one of the programs for maintenance of *Sama* state of buddhi and for the training and promotion of buddhi at foetal stage. It is the prebirth (intrauterine) program for physical and psychological wellbeing of the foetus.

*Charaka* says that that foetus becomes healthy and happy and gets delivered easily which has been provided with proper objects via mother through proper diet, behaviour, and therapies.<sup>235</sup>

He has suggested avoiding the *Gabhaupaghatakara bhava* during the pregnancy in a purpose to take care of mind and *Indriya*. He has advised to not have alcohol or *Madakari* drugs, meat or any nonvegetarian food. He has focused on having only the thing those not trigger the *Indriyas* and mind to avoid abnormality in *Indriya* organ.<sup>236</sup> He advised to not sleep at day time to avoid epileptic attacks and insanity, not to grieve to avoid getting fearful baby, not to consume alcohol to avoid getting unstable minded baby, not to steal, not to be disloyal to avoid getting baby doing sinful jobs (Ch.sha.8/16).

It means taking care and developing *Sattva bhava* i.e. *Bhakti*, *Sheel*, *Shoucha* etc. is accepted by *Charaka*. The mind starts functioning as *Atman* enters into *Shukrashonita Samyoga*. Heart gets developed at fourth month and mind starts responding to the object. *Indriya* starts perceiving and responding well from sixth month.

So considering above facts program for strengthening and relaxing mind and for training and promoting *Buddhi* can be designed; which will not be out of *Charaka's* concept.

**1.Food:** role in nourishment and development of *Indriya* and mind, all *Dosha* and *Dhatu* etc. It should be followed by mother.

**2. Behaviour:** *Achara Rasayana*, specific conducts like mentioned above. It should be followed by mother.

<sup>235</sup> हितैः अर्थैः मातुः आहारवहारैः उपचाराः यस्य गर्भस्य जायमानस्य । ... सहि गर्भकाले सुखी परिपूर्णदेहः सन् सुखं तथा जायते । च. शा. २/५ गंगाधर १८९८

<sup>236</sup> यस्याः सत्त्वं दूश्यन्ति तदा सत्त्वजानां अवयवानां भक्तिशीलशौचादीनां विकृतीर्भवति। च. शा. ४/१३ गंगाधर, गर्भोपघातकराः तु इमे भावाः .....प्रदद्यात् प्रार्थनाविलयार्थम्। च. शा. ४/१०

### 3. Mind health:

- **first four months:** reading, listening and experiencing the music, stories, lectures that is eligible to generate emotional essence i.e. *Rasa Bhava* like *Veera*, *Shringara*, *Shant*, *Bhakti* etc. Any spiritual chanting can also be advised.
- **Fourth to six months:** the same pattern but bhavas to be selected according to likings or *Dauhrida* i.e. response from foetus.

These *Rasa bhava* provide the feel of different emotions to the mind and give exercise of relaxation or stimulation to mind, initiates understanding of emotions (*bhava*). It is one of the training to *Mano buddhi*.

- **From sixth month:** different music, rhythms, stories, touches, technical information can be provided for interaction. It expects the response from the foetus and thus the training and development of *Indriya buddhi*. There are various types of *Indriya buddhi* so the development goes according to the object perceived repeatedly.

Other *Mantra* like *Medha vivardhana stotra*, *Gayatri Mantra*, various prayers, devotional songs also help for *Sattva* influence during development before birth.

Different suitable breathing exercises by mother are supposed to balance and control *Vata* thus the total development of body mind activity of the foetus and builds the functional rhythm within it. Ultimately this is going to result into promotion of its proper *Dhriti, buddhi* function.



## B. *Vishama buddhi*

### B.1. *Vishama buddhi* – concept

***Vishama* means imbalanced or improper.** Proper buddhi performance or the balanced buddhi performance is stated as *Sama buddhi*; so the improper buddhi performance is stated as *Asama buddhi* i.e *Vishama buddhi*. The buddhi performance in *Sama* state gives proper/ balanced knowledge about what to do or what not to do, beneficial and non beneficial<sup>237</sup>. It means the buddhi performance in *Vishama* state gives the improper or the imbalanced knowledge about what to do or what not to do, beneficial and non beneficial. The improper buddhi performance means inferior performance, false performance or exaggerated performance (considering logical and emotional factor).

Though *Vishama buddhi* is the wrong buddhi; it is understood as a part of buddhi performance. (*Gangadhara*) Understanding *Vishama buddhi* with the help of references from *Charaka* is as follows,

#### a. *Vishama buddhi* – *Ahamkara*

The state of *Ahamkara* is the key of the proper or the improper performance of *Manobuddhi* and also *Indriya buddhi*. *Charaka* says that whenever *Ahamkara* superimposes buddhi then three of the factors i.e. *Dhi*, *Smriti*, *Dhriti* collectively perform improper function. When this improper buddhi interacts with *Indriya* object in improper way then it results into improper *Indriya buddhi* performance.

The state of *Ahamkara* means the influence of *Sattva*, *Raja*; which represents the approach in understanding.<sup>238</sup>

<sup>237</sup> . ज्ञानं बुद्धिः सा च कर्तव्याकर्तव्य हिताहितेषु तत्त्वेन समदर्शिनि (च.सू. १/२०, गंगा. १७०)

<sup>238</sup> . तत्र आत्मेन्द्रियमनोऽर्थानां सन्निकर्षो द्विविधः समविषय योगभेदात् । यदा अहंकारः बुद्ध्या अभिभूयते धी धृति स्मृति बुद्धिः तदा बुद्धे अयोग अतियोग मिथ्यायोगात् अर्थसन्निकर्षो भवति । यदा न अभिभूयते तदा समयोगात् अर्थसन्निकर्षो भवति । (च.शा. १/१०, गंगाधर १७९४)

### b. *Vishama buddhi – Sattva, Raja, and Tama*

Charaka says that buddhi is related to pure knowledge i.e. never changing knowledge (*Tattvagyaana*). It is the real *Buddhi* i.e. *Sama buddhi* related to *Sattva*; so buddhi related to *Raja* and *Tamasa* are *Mithya* (corrupted) *buddhi* i.e. *Vishama buddhi*.<sup>239</sup> This is theoretical understanding. In practical understanding *Gangadhara* says that the correct knowledge (*Tattvagyna*) in routine practice is not always of only *Sattva* but is in association with *Raja*<sup>240</sup>; so the buddhi related to that knowledge is the proper i.e. *Sama buddhi*. It means that the buddhi performance related to the knowledge derived in association of imbalanced *Raja* or imbalanced *Tama* or dominated by *Raja*, dominated by *Tama* is called as *Vishama buddhi*.<sup>241</sup>

### c. *Vishama buddhi – Dhi, Dhriti and Smriti*:

It is understood previously that collaborative performance of proper *Medha*, *Dhriti*, *Smriti*, and *Dhi* is known as *Sama buddhi*. It means that collaborative performance of any of these in improper state is called as *Vishama buddhi*. The improper state of *Medha*, *Smriti*, *Dhriti*, or *Buddhi* is the cause of *Vishama buddhi*. The improper understanding means *Pragyaparadha*; so the *Vishama buddhi* also means *Pragyaparadha*<sup>242</sup>. Hence their improper state is understood as *Dhi Bhransha*, *Dhriti Bhransha*, or *Smriti Bhransha*.

*Gangadhara* elaborates the sequence of *Bhramsha Samprapti* as 'the controlling power *Dhriti* gets deprived first; which further deprives the analytical, reasoning power i.e. *Dhi*. As the *Dhi* deprives then *Smriti* and at the end restoring power i.e. *Medha* get deprived and because of that there is no any collection of knowledge; hence there is no proper buddhi

<sup>239</sup>. सत्त्वानुबंधम् अंतरेण या बुद्धिः तामसी राजसी वा सा मिथ्या बुद्धिः । तत्त्वज्ञानमतस्मिन् तद् बुद्धिः । (चं.वि. ८/७०, गंगाधर १६७०)

<sup>240</sup>. एतत्लोकविषयेरजोनुबंधं मनः तत्त्वज्ञानस्य कारणम् । तयां लौकिकतत्त्वबुद्ध्या प्रवर्तमानं मनः । (चं.वि. ८/१६६९)

<sup>241</sup> सात्त्विक्या तया व्यवस्यति तदा सा व्यवसायात्मिका समयोगेन उच्यते । राजस्या व्यवस्यति तदा व्यवसायात्मिका विषमयोगेन उच्यते । तामस्या च तया यदा व्यवस्थति तदा सा व्यवसायात्मिका बुद्धि विषय योगेन । (चं.सू. १, १५७)

<sup>242</sup>. धीधृतिस्मृतिभ्रंशः तन्मूलत्वात् एतदकर्म । प्रज्ञायाः अपराधः । (चं.सू. ११/२०, गंगाधर) विषमाभिनिवेशो यो नित्यानित्य हिताहिते । ज्ञेयः स बुद्धिविभ्रंशः समंबुद्धिर्हि पश्यति । च.शा. विषमाभिनिवेशो यो नित्यानित्य हिताहिते । ज्ञेयः स बुद्धिविभ्रंशः समंबुद्धिर्हि पश्यति । च. शा. १/३२

performance.<sup>243</sup> If we understand the interrelation of this sequence, it clears the direction of pathogenesis and the direction of line of re correction about buddhi process.

The above sequence means that deprivation of controlling power (*Dhriti*) cannot control mind from influence of emotions (*Vikara*), cannot control *Ahamkara*; so the person hampered by emotions becomes not eligible for proper analysing and proper decision process. When there is deprivation of analysing process then the knowledge or the experiences recalled according to the analysis done i.e. according to emotional influence. The deprivation of *Smriti* slowly reduces the capacity of restoration.

### c.i. *Dhriti Bhransha*

The loss of control of mind from emotional influence is called as *Dhriti Bhransha*. Due to *Dhriti Bhransha* emotionally hampered mind starts thinking, meditating on the goals accordingly. Hence *Dhriti* cannot control the mind

- From the interacting with improper object
- From doing improper execution /action
- From executing at improper time and for improper duration

This leads mind to will for improper *Karma*, and then it wishes strongly for it and because of that the person talks improperly, behaves improperly and thinks improperly or does improper things.<sup>244</sup> This is the presentation of improper buddhi performance (*Pragyaparadha*).

The *Dhriti Bhransha* can be understood in following terminologies like,

- ***Adhriti***: means absolute loss of control. (Children are eating chocolates at any time whenever they want and how much they want)

<sup>243</sup> . धृतिः हि नियमात्मिका तस्याः भ्रंशसंभवात् च बुद्धिः हि समदर्शनी तस्या अपि भ्रंशसंभवात् स्मृतिः हि स्मर्तव्याधिष्ठाता तस्याः भ्रंशसंभवात् च इति, मेधा तु धारणावती बुद्धिः एव इति न अधिकत्वात्, न अस्याः असंग्रहः। (च.सू. १/२६, गंगाधर १२०)

<sup>244</sup> . विषयप्रबलं चित्तं धृतिभ्रंशात् न शक्यते नियन्तुम् अहितात् । (च.शां. १/३२) अर्थात् तस्मात् मनोनियमनं कर्तुं अशक्ताधृतिः स्वकर्मभ्रष्टाः इति अर्थः । (चक्र.) विषयेषु प्रबलं चिन्त्यसंकल्पादिषु बलवत् चित्तम् अहितात् अर्थात् (अहितात्) कर्मणः, (अहिताम्) कालात् नियतुं न पुंसां शक्यते । इति विषय प्रबल चित्तनिग्रह असामर्थ्यं धृतिभ्रंशो, धृतेः अयोग, अतियोग, मिथ्या योगरूपः । धृतिभ्रंशात् तु विषमकर्मणि इच्छा भवति ।..... एवं तृष्णा भवति तया तृष्णया विषय वाङ्मनः शरीर प्रवृत्तिः भवति ततौ व्याधिः स्यात् । एवं धृतिश्च स्वलक्षणा हीनलक्षणा चेत् तर्हि चित्तम् अहिते अर्थे चपलयति न च हिते नियमयति । सा च अतिस्वलक्षणा तु चित्तम् अर्थे अपि अहिते काले अतिमात्रं निवर्तयति न च हिते प्रवर्तयति । (च.सू. १/२३, गंगाधर १२२)

- **Alpa Dhriti:** means insufficient control. (Children are not eating chocolate in presence of parent, but in their absence they eat)
- **Atidhriti:** means excess control or the excess control at improper time or the control for excess duration. (Like to eat but absolutely not eating)
- **Mithya Dhriti:** the control in improper way. (Not eating due to some pressure, threat and induced fear)

*Gangadhara* has stated the importance of *Dhriti* in other words that 'it will be considerable; if *Dhi* is hampered as there will be *Dhriti* to control the mind interacting with improper object; but if *Dhriti* is hampered then ...? ' Indirectly it shows that hampered *Dhriti* hampers total buddhi performance absolutely<sup>245</sup>.

### c.ii. *Smriti Bhransha*

The recalled knowledge presented at improper time, irrelevantly or insufficiently represents the *Smriti Bhramsha*.

It is due to covering of *Raja and Tama* over the mind. The presented improper knowledge generates the will of false happiness and hate of right happiness and further leads to the execution accordingly through speech, actions etc.

The *Smriti Bhramsha* can be understood in following terminologies like

- **Asmriti:** means absence of recalling (not recalling the name of the thing like chocolate which is in front)
- **Alpasmriti:** means insufficient recalling. (Children are recalling the name of the object as chocolate but not its other properties and effects like decaying teeth etc.)
- **Ati Smriti:** means frequently recalling the same.(Recalling only its effects like weight gain, decaying teeth frequently, not the pleasure derived from its eating etc.)
- **Mithya Smriti:** means irrelevant recalling, abnormal recalling. (Recalling abnormally like the chocolate itself is decayed).<sup>246</sup>

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<sup>245</sup> . धीभ्रंशाद्विषमकर्मणि प्रवर्तमानं चित्तं धृत्या नियम्यते। धृतिभ्रंशात् विषमकर्मणि इच्छा भवति। धृत्या तन्मनोनिग्रहे विषय प्रवृत्ति अभवात् आरोग्यं सुखं च भवति । (च.शां. १/३२) गंगाधर १८३७

<sup>246</sup> . तत्त्वज्ञाने स्मृतिर्यस्य रजोमोहावृतात्मनः । भ्रश्यते स स्मृतिभ्रंशः । ... (च.शा. १/३२) स्मर्तव्यस्य यत् अस्मरणम् तत् स्मृति अपराधात् (भ्रष्टत्वात्) चक्र.

### c.iii. *Dhi Bhramsha*

The totally opposite approach or the strong favour regarding to the specific subject concludes the proper things to improper or non beneficial things to beneficial or vice versa named as *Dhi Bhramsha*.

The person starts to like what he was disliking, starts to feel real which is actually not real, starts to feel wrong which is actually correct in *Dhi Bhramsha*. He gets attracted towards the non ethical ways of happiness and start to hate the ethical. Then it converts into the strong will and expressed in the form of lying, improper talking or in the form of wrong behaviour or wrong thinking etc.<sup>247</sup> *Dhi Bhramsha* can be understood in following terminologies like,

- **A Dhi:** means having no ability of decisiveness. (Confused in deciding Chocolate as the edible mater or not)
- **Alpa Dhi:** means having less ability of decisiveness. (Can decide about what it is but cannot decide either to eat it now or not)

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रजोमोहावृतात्मनो, रजस्तमायिभूतचेतसः पुरुषस्य तत्त्वज्ञाने, तस्मिन्स्तदिति एवं यथार्थज्ञाने स्मृतिभ्रंशः । स्मृति अयोग अतियोग मिथ्यायोगरूपा । स्मृतिभ्रंशे तत्र तथात्वेन ज्ञानाभावे अयथार्थं सुखमिच्छति । यथार्थं सुखं द्वाष्टि इति एवं तृष्णा भवति । तया तृष्णया विषमवाङ्मनः शरीरप्रवृत्तिः भवति । ततो व्याधिः । (गंगाधर १८३७) स्मृतिः अपि हीनस्वलक्षणा चेत् तर्हि क्वचित् चित्तम् आप्तोपदिष्टार्थं हितं अहितं च स्मारयति न वा क्वचित् काले । अतिलक्षणा तु स्मृतिं अतिस्मारयति हितं अहितं च शोचनीयादिकम् । (च.सू. १/गं. १२३)

<sup>२४७</sup> . विषमाभिनिवेशो यो नित्यानित्य हिताहिते ज्ञेयः स बुद्धिविभ्रंशः । (च.शा. १/३२) हिताहिते नित्यानित्ये च कर्मणि । (नित्यानित्ये हितहितेन) काले (नित्यानित्ये हिताहिते च) अर्थे

बुद्धेः यो विषम अभिनिवेशः अयोग अतियोग मिथ्यायोग रूपः स बुद्धिविभ्रंशः ज्ञेयः । अनेन बुद्धिविभ्रंशेन यथाविहितकर्मणि अयथावत् ज्ञानं भवति । तेन धर्मविरुद्धं सुखजनकं भावमिच्छति । धर्म्यं, कर्मज सुखजनकभावं द्वाष्टि । एवं तृष्णा भवति । तृष्णया विषमवाङ्मनः शरीरप्रवृत्तिः भवति ततो व्याधिः । हिते अहितम् अहिते च हितं इति या बुद्धिः स बुद्धिविभ्रंशः । (गंगाधर १८३६)

समं यथाभूतं यस्मात् पश्यति, तस्मात् असंमदर्शनं बुद्धिविभ्रंशः उचितः एव अर्थः । (चक्र.)

हीनलक्षणा बुद्धिः न आवश्यं भावे चेष्टयति, श्रोत्रादीनि इंद्रियाणि हस्तादीनि च स्वार्थे, अतिलक्षणा तु अतिमात्रेण चेष्टयति । विपरीतलक्षणा पुनः वेगविधारण विषम स्खलन, पतन, गमन प्राणरोध अंगविन्यास वैषम्यादिकं जनयति । (च.सू. १/२३, गंगाधर)

बुद्धि विभ्रयात् तु नित्यं अनित्यं प्रियं च अप्रियं पश्यति । विषमाभिनिवेशो यो नित्यानित्य प्रियाप्रिये ज्ञेयः स बुद्धिविभ्रंशः । (च.नि. ७/३ चक्र.)

- **Ati Dhi:** means having the strong ability of stretching the range of the topic in decision process. (By assuming chocolate as the romance or the love some one not giving chocolates to children or the friends and not receiving from them)
- **Mithya Dhi:** means taking decision on the basis of wrong logic / interpretations. (Throwing chocolates and not eating them by keeping in a mind that it is salty, toxic etc.)

The total *Vishama buddhi* performance is the result of the *Bhrasta* type of performance of *Dhi, Dhriti, and Smriti*. *Vishama buddhi* i.e. wrong decision connects with speech, mind, and body either insufficiently or excess or in abnormal way and results into ***Vishama Vyavasayatmika buddhi***.<sup>248</sup>

There are many ways to understand *Vishama buddhi* performance. The above explanation elaborates enough the concept of *Vishama buddhi*.

#### **d. *Vishama buddhi* - state of Dosha**

According to *Ayurveda Dosha, Dhatu* etc. in balanced state are responsible for *Sama buddhi*. Hence, their imbalanced state is responsible for *Vishama buddhi* performance along with improper state of *Raja and Tama*. The natural level imbalance tells us the range and style of performance (*Prakriti*) and pathological level tells the abnormality of the performance (*Vikriti*). This study is an exercise to understand the different angles of *Vishama buddhi performance* with the help of different *Dosha bheda*.

#### **e. *Vishama buddhi* - different buddhi types**

*Vishama buddhi* is also understood at the level of different types of buddhi i.e. *Vishama kshanika Indriya, Vishama Nischayatmika Indriya, Vishama Nischayatmiaka Mano*.etc.

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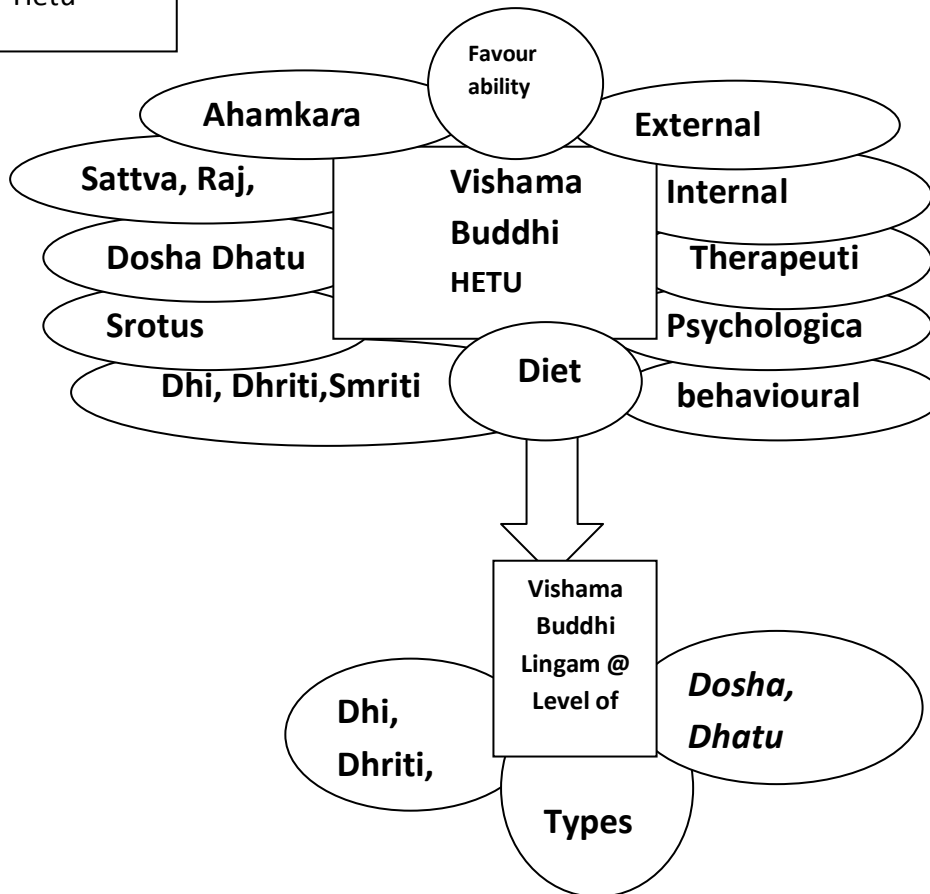
<sup>248</sup> . तथा बुद्ध्या मिथ्यायोग अयोग अतियोग युक्तया वाङ्मन शरीराणि मिथ्यायो । अयोग अति योगैः प्रवर्तन्ते कार्येषु । तदा मनः परद्रोहं, परद्रव्याभिलाषं, नास्तिक्यं एवमादीनि कार्याणि करोति । शरीरं हिंसा अस्तेय प्रतिषिद्धमथुनादीनि करोति । एवं असद्वृतकर्मभिः धातुवैषम्यम् अधर्मच उत्पद्यते । (च.वि. ८/गंगाधर १६७०)ज्ञातानां स्वयमर्थानाम् अहितानां निषेवणम् । अकालादेशसंचारः सक्लिष्टकर्मभिः मैत्री इन्द्रियोपक्रमोक्तस्य सद्वृतस्य वर्जनम् । ईर्ष्यामानभयक्रोधमाहेमद्भ्रमाः । तज्जं वा कर्म यत् क्लिष्टम् । यच्च अन्यत् रजोमोह समुत्थितं कर्म प्रज्ञापराधं शिष्टा ब्रुवन्ते । (च.शा. १/३३)

## B.2. *Vishama buddhi* – *Hetu* (causative factors)

## B.3. *Vishama buddhi* –*Lingam* (symptom)

*Hetu* are the causative factors of the performance and *Lingam* are the presenting status of performance due to cause. Many causes and many other symptoms of *Vishama buddhi* were listed with direct references from *Charaka Samhita* and with above elaboration. Many causes and symptoms were listed by the method of reverse meaning (*Vyapadesha*) (Occasionally *Astanga Hridayam* or *Sushruta Samhita* was referred). This study provides different angles of causative factors of *Vishama* state and clears its different shades with its presenting form.

Vishama Buddhi - Hetu



Considering the inherent relationship of cause and symptom they are studied and mentioned together at some dimensions to avoid the repetition. It gives us the direction to understand *Vishama buddhi* at different level in practice.

**a. *Ahamkara and Sattva, Raja, Tama:***

Mind is founded with *Sattva*, *Raja*, and *Tama* on the basis of past life *Karma*. (Refer-*Manas prakriti*). If mind is hampered or vitiated by exaggerated *Raja* and *Tama* (cause) then knowledge to understand (by *Atman*) either does not generate (symptom *Tama*) or generates improperly (symptoms *Raja/ Tama*)<sup>249</sup> The combination from *Sattva Raja*, *Raja Tama*, and *Tama Raja* etc. represents the grade of imbalanced state of *Ahamkara* i.e. emotional bondage.

*Raja Dosha* (cause) is responsible for intensity of high graded bondage strength. This high bondage strength is nothing but the 'Vikara Vashitva'. It represents as symptoms at the level of mind; those are pride (*Abhimana*), arrogant pride (*Garva*), and hurting pride (*Dambha*).<sup>250</sup> , <sup>251</sup> They hamper the mind. This hampered mind further involves in understanding and defines the class of generated knowledge accordingly. These factors get hampered due to intensity of emotional bondage.

The interaction initiated by mind influenced by emotions (*vikara*) in association with the *Indriya* hampers the perception. It shows the lack, excessiveness, or incorrectness in interaction and presents the same in perceived knowledge and get the similar experience. The person may see or hear in excess or less or wrong (symptoms)

The person with highly graded bondage of 'I' at the time of decision (cause) codes high for what he expects/demands for the pleasure and codes low for what he hates or prefers less. The excess emotional bondage with right object leads to proper knowledge but with wrong object leads to the wrong preference and hence the wrong interpretation for that time<sup>252</sup>(symptoms) and this leads the *Nischayatmika Manobuddhi* towards the improper performance.

<sup>249</sup> . रजस्तमोभ्यां युक्ताभ्यां चेतसि मनसि उपहते ज्ञस्य ज्ञानस्य प्रवृत्तिः नास्ति । (च.शा. १/१७) अज्ञानम् अविद्या अहम् मतिः अभिमन्ता च । तज्जातो योऽहंकारः ।

<sup>250</sup> . यः च अहंकारः स पुनः अभिमानालक्षणं अहंकारं गर्वाख्यं अज्ञानं आरभते । (च.शा. १, १७७१)

<sup>251</sup> . तस्य पर्यायः गर्वोऽभिमानोऽहंकार इति । (च.शा. १/१५, गंगाधर १८०७)

<sup>252</sup> . बुद्ध्या खलु अभीष्टम् इच्छति अनिष्टं द्वेष्टि इति । बुद्ध्या मनसि इच्छाद्वेषौ भवतः ।



**b. Favourability:**

in the process of decision making; if all types of 'I' are not tuned to each other or physical and mental health and resources are not accompanying to execute the decision then it is called unfavourable condition. If the condition is not favourable then either performance stagnates as confusion state or at decision state only and does not proceed to the execution or otherwise proceeds very slowly.

**c. Diet:**

there are many diet related factors responsible for abnormal function of buddhi quoted directly in the text or indirectly mentioned in other context.

NO	CAUSEATIVE FACTOR	MEANING	MODE OF INFLUENCE
1	<i>Aahara Rashi</i> , <i>Alpanna</i> (ch.su.5/4) , <i>Na Annavrithi</i> (ch.su.27/74) , <i>Chira Upavasa</i> (Ch.chi.9/7 .)	Having meals not in sufficient quantity, fasting for many days	It reduces the strength of the mind and <i>Indriya</i>
2	<i>Asaatmya Shabda Sparsha and Gandha</i> (Ch.su.5/4)	Having food with smell or taste or look that not suits to mind, hearing irritable sound or words	It reduces mind strength as it generates no willingness.
3	<i>Aghrita Aahar</i> (A.H.su.5/38,Sushrut), <i>Rukshanna</i> (Ch.su.5/4)	Having food without ghee or having fat free diet	It shows reduction in strength of <i>Medha</i> , <i>Smriti</i> , <i>Mati</i> and it is one of the causes of vitiation of <i>Prana</i> .
4	<i>Maleena Aahara</i> (Su. su. )	Having dirty, polluted, stale type of food.	It is the food like the poison. It generates polluted mind
5	<i>Kapha Aggravation</i>	Aggravation of <i>Kapha</i>	<i>Kapha Dosha</i> shows

अभीष्टइच्छयो च अभीष्टं साधयितुं प्रवर्तते । निष्ट द्वेषेणानिष्टं साधयितुं निवर्तते । इति प्रवृत्तिनिवृत्तिरूपः प्रयत्नः मनसि जायते । (च.सू. १/२८, गंगाधर १४७)

	(Ch.su.21/20 , Gang. 796) (Ch.su.5/4) <i>Sa ushma kapha</i> (Ch.chi.9/8)	<i>Dosha</i> by eating the food articles that over promotes the <i>Kapha</i> in the body.	prominence of <i>Tama</i> . It is in aggravated state generates the covering to heart or pollutes the impulse carrying channels
6	<i>Nitya Madya Sevi</i> (Ch.su.27) <i>Buddhim lumpati yat dravyam Madakai</i> ( <i>sharangdhar</i> )	Chronic or higher quantity alcohol consumers	It shows temporary or permanent reduction in functions of <i>Dhi</i> , <i>Dhriti</i> , and <i>Smriti</i> .
7	<i>Amadhura Aahara</i> (Ch.su.28)	Lac of sweet food articles in meals	Reduces pleasure and strength of <i>Indriya</i> and mind. Generates instability of the mind.
8	<i>Ati madhura Aahara</i> (Ch.su.28)	Having sweets in excess.	It generates dullness, Lassitude and also unconsciousness.
9	<i>A Amla Aahara</i> (Ch.su.28)	Lac of sour food articles	It shows diminished activity of mind and reduction in alertness of mind and <i>Indriya</i> also in strength of mind
10	<i>Ati Lavana</i> (Ch.su.28)	Having salts in excess.	It may cause fainting , unconsciousness
11	<i>Ati Katu Rasa Anna</i> (Ch.su.28)	Having hot or pungent food articles in excess.	It creates fatigue at the level of mind and <i>Indriya</i>
12	<i>A Katu Sevana</i> (Ch.su.28)	Eating absolutely no pungent food.	It creates lack in activeness and charm of mind.
13	<i>Ati Tikta Sevana</i> (Ch.su.28)	Having bitter food articles in excess.	Mind function gets hampered
14	<i>A Tikta Sevana</i> (Ch.su.28)	Having absolutely no bitter food.	Generates lack of stability
15	<i>Ati Kashaya Sevana</i>	Having lots of astringent	Generates pain to mind and

	(Ch.su.28)	food articles.	at heart.
16	<i>Pooga phalam</i> (Charu charya)	Eating the Pooga nut	It boosts <i>Moha</i>
17	<i>Ajeerna bhojana, Vidahi bhojana</i> (Ch.chi.9/8)	Eating before digestion of earlier food eaten. Or eating the food that generates acidity	It hampers function of <i>Prana</i> and nourishment of <i>Indriya</i>

***Rasa Dhatu*** gets malnourished due to this type of diet and creates weakness or fatigue in *Indriya* performance, irritability, and weakness at the level of mind. It may result in imbalanced *Smriti* function and weakens the involvement of mind in interaction (reduction in *Samanaskata*).

**Insufficient *Rasa Dhatu*** (qualitative or quantitative) shows fatigue in functions of mind, *Indriya*, and *Indriya* organ. The constant or recurrent or chronic fatigue weakens *the Indriya* and hampers the process of perception and understanding of the knowledge concerned to it. At prebirth stage it may hamper the nourishment and development of *Indriya* organ and senses (Ch.sh.3)

The malnourished state of the *Mansa Dhatu* represents greediness, attraction towards emotions (*Vikara*), and lack of controlled performance. The mal production or the insufficiency of *Oja* represents the weakened body, mind, *Indriya*, and buddhi. It shows the weakened confidence and the deeply trapped mind by fear, sorrows, and anger. This hampers the proper performance of buddhi.

*Charaka* has advocated through *Garbhopaghatakara bhava* (Ch. Sh.4, Ch. sh.8) to avoid such a wrong diet by the mother during pregnancy.

**d. Mind- related *Srotus*:**

The functions of *Indriya Pranavaha Srotus* seen hampered due to **trauma to the head**, the exaggerated status of *Prana* and *Vyana Vata*, the vitiated *Tarpaka Kapha*, *Rakta Dhatu* or any imbalance related to *Indriya* place; as these things are closely concerned to it.

**Long time continuous conduction of the object** or the conduction of the intense object is the *Ati Pravritti* of that *Srotus*. **E.g.** constantly seeing the sun or seeing strong light which may damage the *Srotus* or the organ.

The **invention of local anaesthetic drug blocks the conduction** at regional level about the object, so person cannot understand the sense at that region. Blockages can also be due to *Avarana* by *Raja and Tama* especially from heavy meals, alcohol, wanton, and distress etc. They lead to weakened understanding or absence of understanding of the *Indriya* object. The lassitude, the sleep are the common examples of routine life.

**Any type of growth in *Indriya Pranavaha Srotus*** or close to it may create obstruction in conduction of the impulses. It hampers the perception, conduction, and convection of impulses to *Indriya* and thus the performance of *buddhi*.

**Exaggerated state of emotions (*Ati Pravritti*)** at the level of mind generates exaggerated state in *Rasa Sangyavaha Srotus*; which shows the exaggerated state of *Vyana*, circulation of *Rasa* and pumping rate of heart. This creates the improper or insufficient *Indriya buddhi* performance. It concludes that there are two systems functioning with symbiosis.

**e. Behaviour:** there are many behavioural factors responsible for abnormal function of buddhi quoted directly in the text or indirectly mentioned.

NO	CAUSATIVE FACTOR	MEANING	MODE OF INFLUENCE
1	<i>Ati Vyayama</i> (Ch.su.7/20 <i>Gang., Chakra</i> ) (A.S.ni.16)	Over exercise	It is one of the causes of vitiation of <i>Prana Vata</i> . It deducts strength of <i>Indriya</i> and mind.
2	<i>Ati Prajagara</i> (Ch.su.7/2 , <i>Anidra/Alpanidra</i> (Ch.su.21/22) , Not having soft bed for sleep, (Ch.su.21/19)	Not having or getting a proper sleep or keeping ups of nights.	It is over interaction between mind and its object. It creates over exercise to mind. Exhausted mind can't generate proper knowledge.
3	<i>Desha Ananuvartana</i> (Ch.su.7/27)	Going to empty old houses, contaminated areas or the area of wild animal or criminal people.	It is dangerous to life and also there are chances of getting affected by demonological factors.
4	<i>Kala Ananuvartana</i> (Ch.su.7/27)	Travelling on wrong days like <i>Ashtami</i> , full moon or moonless days.	chances of mind getting affecting by many demonological factors
5	<i>Sadvritta Ananuvartana</i> (Ch.su.7/27)	Not following the code of conduct.	Not strengthen mind.
6	<i>Buddhi, Indriyaanam</i> <i>Atibhara</i> (Ch.su.9)	Mind and <i>Indriya</i> performing in excess	They get exhausted and can't percept or analyse properly.
7	<i>Snanam Na</i> (Ch.su.5)	Not taking bath regularly or not having doosh.	Not getting benefits from bath or doosh, which freshens mind and removes exertion
8	<i>Dristakarmta Na</i> (Ch.su.27)	Not having the practical knowledge	Unable to break confusion.
9	<i>Divaswapa</i>	Sleeping at day time	It reduces recalling power

	(Ch.su.21/22 Gang.)		and analysing power.
10	<i>Na Yogabhyasa</i> (Ch.su.21/31 Gang. 802 )	Not practicing Yoga	Not able to overcome or break <i>Tama Avarana</i>
11	<i>Vega Nigraha, Vegodeerana</i> (Ch.ch.10/35) (A.H.ni.16/20 )	Forcefully controlling or creating natural stimulus	Especially <i>Vega</i> of <i>Apana</i> , urine and stool vitiate buddhi carrying channels and thus hampers buddhi function.
12	<i>Pada Shuchi and Malayananam Vaimalyam</i> (Ch.su.5/38)	Following cleanliness and hygiene of the feet and waste eliminating organs	There is reduction in <i>Medha</i> due to lack of hygiene.
13	<i>Nirdista Dhoomapanasya Asevanam</i> (Ch.su.5)	Not smocking the herbs those are recommended in daily routine.	No deduction in <i>Avarana</i> of <i>Kapha</i> and also in <i>Buddhi Moha</i>
14	<i>Vidvat, Aacharya Seva Na</i> ( Su. )	Not serving <i>Guru</i> or the teachers	
15	<i>Rajaswaleshu Samagama</i> (Su. U.61/4-6)	Having an intercourse with menstruating women	
16	<i>Deva, Guru , Dvija</i> (Ch.chi.9/1)		Their curses hamper buddhi performance
17	<i>Adhwa Gamana</i> .(A.S.ni.16/20)	Excessively walking	
18	<i>Ati Hasa, Ati Rudita</i> (A.S.ni.16/21)	Over laughing	Imbalances <i>Udana</i>

**f. Psychological factors:** there are many psychological factors responsible for abnormal function of buddhi quoted directly in the text or indirectly mentioned in other context.

NO	CAUSEATIVE FACTOR	MEANING	MODE OF INFLUENCE
1	<i>Aatmagyana Na</i> (Ch.su.7/27)	Not having awareness about self scopes and limits	Analysis or interpretations without considering self either leads decision wrong or not suits to self.
2	<i>Irsha, Shoka, Bhaya, Chinta, Udvega etc. Mano Vikara,</i> (Ch.su.7/25)	Excessive emotions, not able to control emotion stimulus, hampered mind	The excessive or extreme state of the emotions ( <i>Raja, Tama</i> +++ ) hampers mind.
2	<i>Adharananam Manoveganam</i> (Ch.su.7/16) , <i>Bhaya Harsha janya Manovighata</i>	due to fear and excessive delightfulness.	Hampered mind can't provide knowledge properly. It means it spoils properness.
3	<i>Marmopahasa i.e. Sheela Peedana</i> (Ch.su.7/29, Gang)	Torturing someone by his character, under estimating some one's ego	Mind gets depressed and hampered; hence cannot provide proper knowledge.
4	<i>Not following Shastra Adhyayana, Jalpa</i> (Ch.su.9/15) <i>Or Tadvidya Sambhasha</i> (Ch.su.27)	Not studying <i>Shastra</i> regularly and not sharing the views, problems with colleagues	Without study and sharing one cannot upgrades his level of the knowledge and hence unable to provide the correct and the best knowledge.
5	<i>Alpa Tushti, Atushti i.e. Asantushti</i> (Ch.su.27)	Not having satisfaction	One cannot get sound sleep due to un satisfaction which is the cause of improper knowledge. It hampairs <i>Dhriti</i> ( <i>Sushruta</i> )
6	<i>Dainya, Aharsha</i> (Ch.su.21/19 Chakra)	No happiness long-time in the life. Always in worries , no enthusiasm	It shows weakened mind, loosed mind, it cannot think properly, cannot take proper

			stand to decide the right.
7	<i>Ishtasya Alaabhat</i> (Ch.su.11/24, Gang)	Not getting the things wished in life	Same as above.
8	<i>Ahamkarah Buddhya Abhibhooyate</i> (Ch.sh.1/10, Gang.)	The state where ego superimposes buddhi performance	Buddhi performs improper interaction resulting into improper knowledge.
9	<i>Buddhi indriyanamatibharah</i> ( Ch.su.15)	Excessive exertion to mind	Existed mind unable to think, analyse and decide properly

**g. External factors:** there are many external factors responsible for abnormal function of buddhi quoted directly in the text or indirectly mentioned in other context.

NO	CAUSATIVE FACTOR	MEANING	MODE OF INFLUENCE
1	<i>Bhoota Visha Vayu Agnisamprahara</i> (Ch.su.7/24)	Poisonous invention, demagogical attack or the strong attack of wind and fire to head or heart	Hampers <i>Prana</i> , <i>Indriya</i> etc. elements or by taking control of <i>Dhriti</i> drives it in their own way; thus leads to improper understanding.
2	<i>Deva Gandharva, Pishachyadi Tantra Prayoga</i> (Ch.)	Effect of black magic and demonological factors	Same as above
3	<i>Abhighata (Prana sthana)</i> ( A.H.ni.16)	Strong trauma to head region.	It hampers <i>Indriya</i> , <i>Prana</i> etc. functioning elements. So it shows loss in the function or hampered functions of <i>Indriya</i> and mind knowledge process.



**h. Internal factors:** there are some internal factors responsible for abnormal function of buddhi quoted directly in the text or indirectly mentioned in other context.

NO	CAUSATIVE FACTOR	MEANING	MOD OF INFLUENCE
1	Klama, Chaitanya Abhava(Ch.su.21/19, Gangadhara)	mind not get activated to connect with <i>Indriya</i> due to lack in <i>Chaitanya</i> ( <i>Ayoga</i> )	lack in knowledge process; as there is no activation and no interaction
2	Ahamkara Vriddhi (Ch.sh.1/10, Gangadhara)	State of aggravated ego	Aggravated ego superimposes buddhi performance and so there is <i>Vishama</i> type of knowledge process.

*Charaka* has advocated through *Garbhopaghatakara bhava* to mother to follow the behavioural discipline and wel care the emotional aspect, demonological influence since her pregnanacy time for better promotion of buddhi and related things like *Dhriti*, *Smriti*, and *Indriya* etc.

**i. Therapeutic factors:** there are some internal factors responsible for abnormal function of buddhi quoted directly in the text or indirectly mentioned in other context.

N O	CAUSATIVE FACTOR	MEANING	MODE OF INFLUENCE
1	<i>Na Shuddhi</i> (Ch.su.28/9)	Not having <i>Panchakarma</i> to clean the impurities from the body.	Cleansing treatment removes imbalances related to <i>Indriya</i> . Promotes <i>Buddhi</i> , <i>Smriti</i> , <i>Medha</i> performance
2	Doing <i>Ati Santarpana</i> or not treating <i>Atisantarpana</i> (Ch.su.23/9)	Continuing the vigorous treatment of nourishment or not treating the over nutritive state.	Creates coating inside the <i>Indriya Srotus</i> resulting into inactivated buddhi performance or constant thinking. The treatment of <i>Ati Santarpana</i> boosts <i>Agni</i> which further promotes <i>Buddhi</i> and <i>Smriti</i> etc.

3	<i>Ati Apatarpana</i> (Ch.su.23/9)	Lot of malnourishment	Excessive malnourishment creates weakness in <i>Indriya</i> power, and shows irrelevant buddhi function, irrelevant talk.
4	<i>Vamana Virechana Ati Yoga.</i> (Ch.chi.9/7 )	Over cleansing due to improper selection of <i>Karma</i> or improper implementation of <i>Karma</i> .	It increases <i>Vata</i> , imbalances the <i>Prana</i> function in the body which leads to improper buddhi function

### j. Symptoms of *Vishama buddhi* - *Dhi*, *Dhriti*, and *Smriti*

In previous topic we have studied the role of *Dhi*, *Dhriti*, and *Smriti* in *Vishama buddhi* performance. The efforts are made to collect, understand, various related symptoms quoted mainly in *Charaka* and arrange them sequentially according to severity as follow,

#### j.1. Symptoms of *Buddhi*

NO	TERMINOLOGY	MEANING	PRESENTING FORM
1	<i>Buddhi Bhramsha</i> (Ch.sh.1/32)	Generation of improper knowledge in planned work.	Improperness in interpretation or in the decision in properly planned task. Here fast or unexpected decision making is not expected; proper time span is available to think and decide properly.
2	<i>Asamadarshani buddhi</i> (Ch.su.1/20 Gang. 1836)	Imbalanced approach in deciding to do and what not to do or benefit or non benefit	Due to influence of emotional excess (i.e. <i>Raja</i> and <i>Tama</i> ) there is imbalanced favour or preference and so the imbalance in the decision.

3	<i>Buddhi Vibhrama</i> (Ch.su.1/27, page no.125)	An opposite approach towards the normality in interpretation or in the decision process	It is not necessary here that the performance should go right but it must coincides the natural state i.e. <i>Prakriti</i> . Person liking non veg. food starts to like vegetarian. Etc.  Always seen doubtful, agitated and with waving mind. Strange talking, singing etc.
4	<i>Heena lakshana buddhi</i> (Ch.su.1/26, page no.123)	Not performing with sufficient efficacy or not performing with Priority.	Due to exhausted condition cannot analyse or decide properly so the performance seen stagnated. Or it doesn't understand the importance or priority; so the execution of the performance feels less powered than expectation.
5	<i>Ati lakshanabuddhi</i> (Ch.su.1/26, page no.123)	Performing excessively	Excess thinking, interpretations, planning, Decisiveness where it not demanded and which is not existed or relevant.  Repeatedly thinking or doing the same performance.
6	<i>Vipareeta lakshana buddhi</i> (Ch.su.1/26, page no. 123)	Opposite approach towards the properness in decision and execution	Abnormal body actions, talk. Retaining the natural stimulate i.e. urine, stool, yening etc.
7	<i>Mithya yoga yukta buddhi</i> (Ch.su.1/24, page no.125)	Opposite approach to the code of conducts in execution.	Going through dangerous place and at indicated time, doing friendship through alcohol etc. bad habits, rapping, killing, staling, cheating etc. The people enjoying with unethics thing.

8	<i>Buddhi Moha</i> (Ch.su.5/13) (Ch.su.23/9)	The performance of buddhi with weakened strength	Shows no enthusiasm or no activation or no inspiration to think or to decide.
9	<i>Buddhi Samplava</i> (Ch.ni.8/3)	The performance frequently changing towards improperness	Because of hampered <i>Dhriti</i> the approach in analysis changes towards the wrong side; so the person unable to analyse properly.
10	<i>Buddhi Upahanana</i> (Ch.chi9/7, Gang., page no.2718)	Loss of analytical decisiveness.	External trauma or the internal abnormality hampers the total buddhi performance; so there is no thinking or no logical irrelevancy
11	<i>Buddhi Prachalana</i> (Ch.ni.7/3)	Frequently changing performance from proper to improper and vice versa	Due to unstable mind or lack in decisiveness, the preference is always unstable showing unstable views; so there is always shifting approaches and thus also buddhi performance.
12	<i>Buddhi Samoha</i> (Ch.su.7/3)	The delusions in the performance due to impure blood	Abnormal talking, acting i.e. laughing, crying, irritating, and scattered mind.
13	<i>Buddhi Pramoha</i> (Ch.su.21/48)	The delusion due to covered activity of buddhi due to the blockages in sensorial impulse carrying channels	Sensorial impulse conduction seen hampaired, and thus the analytical power.
14	<i>Buddhi Aparadha</i> (Ch.ni.7/24)	The wrong performance of buddhi due to demonological influence.	Can't understand the reality and unreality. It understands the thing where it not exists. It laughs or cries at illogical situation.
15	<i>Vipareeta Swalakshanam Manah</i>	Functioning of mind is in contrast to its normal	Improperness in thinking, in interpretation.

	(A.S.su 22/39)	mode.	
16	<i>Vishama Mana</i> <i>Pravritti</i> (Ch.su.1/32)	Functioning of mind contrast to properness	Shows always unexpected performances

## j.2. Symptoms of *Dhriti*

N O	SYMPTOM	MEANING	PRESENTING FORM
1	<i>Dhriti Bhramsha</i> (Ch.sh.1/32)	Corrupted controlling drive	Unable to control from non beneficial things, unable to follow the decided or aiming thing due to emotional superimposition. Cannot control the mind yet knowing the facts. Getting panic at improper situation.
2	<i>Dhriti Heena Lakshana</i> (Ch.su.1/23)	Weakened controlling drive	Absolutely can't control; so mind runs toward the non beneficial and wrong objects. Shows much instability of buddhi performance. Shows either panic or hysteric mind.
3	<i>Dhriti Ati Lakshana</i> (Ch.su.1/23 Gangadhara 122)	Over or unnecessary controlling drive	Over strengthen control, over timed control, unnecessary control and control at improper thing. Shows exhausted mind and <i>Indriya</i>
4	<i>Swasya Nigraha Vipareeta</i> (A.H.su.22/39)	Cannot control from the opposite object.	Cannot connect to the proper <i>Indriya</i> , improper connectivity and coordination; so improper conduction of the impulses. Cannot connect with self views, self goals.

**j.3. Symptoms of *Smriti***

N O.	SYMPTOM	MEANING	PRESENTING FORM
1	<i>Smriti Bhramsha</i> (Ch.sh.1/32)	Corrupted recalling	Recalling but not the demanded or proper needed object,
2	<i>Heena Lakshana Smriti</i> (Ch.sh.1/32Gang 123)	Weakened proper recalling	Recalling right or wrong but mostly not within the expected time
3	<i>Ati Lakshana Smriti</i> (Ch.sh.1/32, Gang,123)	Over i.e. frequent recalling	Recalling proper things or good things frequently or improper things or bad things frequently.
4	<i>Smriti Samplava</i> (Ch.vi 8/3)	Recalling shifted to incorrect.	Due to vitiated <i>Dosha</i> recalls the wrong or recalls the things; not needed.
5	<i>Smriti Upahanana</i> (Ch.chi9/7, Gang., page no.2718)	Total loss of recalling	Can't recall at all.

**k. Symptoms of *Vishama buddhi* – *Dosha bheda***

*Dosha* and *Dhatu* situated in body in variant states, normally and abnormally. **These *Dosha* states represent functional specificity, its shade or grade or the abnormality in presentation of buddhi (*lingam*).** Practically it is very difficult to differentiate these differences perfectly; but the efforts made to study these states theoretically can be presented as follows,

**H** = High / *Vriddha state*   **B** = Balanced/*Sama state*   **L** = Low/*Ksheena state*

NO.	DOSHA STATE			SYMPTOM	MEANING	FORM OF PRESENTATION
1	V	P	K			
	H	L	B	<i>Indriya buddhi Gaurava</i>	Frozen understanding at the level of	Fast perception but slow understanding. Person can grasp the sound but

					senses	take time to understand it.
2	H	B	L	<i>Indriya Daurbalya</i>	Sensorial weakness	Deafness is weakness at the place of <i>Indriya</i> and having tastelessness is functional weakness of <i>Indriya</i> .
3	B	L	H	<i>Manda buddhi (Kaphavrita Vata)</i>	Retarded buddhi performance	Delayed perception. Person takes long time to get that the object is perceived; then understands the part fairly and slowly.
4	L	B	H	<i>Indriya Dharana Karma Hani</i>	Loss of restorative power	As it cannot restore the perceived knowledge; it cannot recall; so there is no relevancy in buddhi performance. So performance is understood as foolish ( <i>Moodh</i> ) and strange ( <i>Vichitra</i> ) performance
5	B	H	L	<i>Unable to explain</i>	—	—
6	L	H	B	<i>Unable to explain</i>	—	—
7	L	H	H	<i>Vishama, Vyatyasa buddhi</i>	Varied performance	As <i>Dhriti</i> is weakened the performance shows some times proper perception, sometimes retarded perception, sometimes hyper presentation, sometimes silent.
8	H	L	H	<i>Vipareeta Lakshana buddhi</i>	Affection towards nonbeneficial	Due to emotional influence person gets attracted toward non beneficial or temporary beneficial objects and not get real long time happiness.
9	H	H	L	<i>Ati Lakshana</i>	Sharp but irrelevant	Anger or laughing at improper place and improper time. Over

				<i>and Vichitra buddhi</i>	/strange buddhi	enthusiasm, over sharpness of buddhi so person can hear low frequency sounds and sometimes the sounds or the words not pronounced.
10	L	L	H	<i>Manda buddhi</i>	Retarded knowledge process	Delayed perception and understanding. Person takes lots of time just to realise that the object interaction is going on, then recognise what it is.
11	H	L	L	<i>Buddhi Bhramsha</i>	Imbalanced buddhi performance	Sometimes fast object perception, sometimes very slow and sometimes absolutely no perception
12	L	H	L	<i>Teekshna buddhi</i>	Sharp buddhi performance	Fast grasping, fast understanding, fast execution.

This is one of the ways to study *Vishama buddhi* by *Dosha bheda*. The association of variations of *Dhatu* (*Saar Asarata*) or imbalance in *Dhatu* (*Vikruti*) also need to be considered in patient's presentation along with *Dosha*. Then the presenting form can be classified in more different way.

This type of presentation defiantly helps for the therapeutic aspects for pin point selection of the herb or herbal mineral but limitation are there for this kind of presentation as there are lots of variables and for common practitioners it doesn't seem viable practically.

## **I. Cause and Symptoms of *Vishama buddhi* – *buddhi* types**

We have studied different types of buddhi performances in conceptual part. The efforts are made to understand concept of *Vishama buddhi* at least at of the main types as follows,

### **1.1. *Vishama Indriya buddhi***

#### **i. *Kshanika Indriya buddhi* and *Nischayatmika Indriya buddhi***



The causative factors are same in both the types; only the duration of performance and style of performances are different; hence following explanation demonstrates both of them.

N o	Level of imbalance	Cause of Imbalance	<i>Kshanika</i> symptom	<i>Nischayatmika</i> symptom
1	Imbalance at the <i>Indriya organ</i> or related <i>Srotus</i> :  Improper perceptivity due to some abnormality in <i>Indriya organ</i> or in the impulse carrying channels or carrying agent <i>Prana</i> .	<i>Mukhapaka</i> (stomatitis)	Person tastes the object too hot and throws the object out of the mouth.	Person tastes/ understands the object too hot yet it is not.
		<i>Jeerna Pinasa</i> (sinusitis)	Person doesn't smell immediately or properly; so it doesn't reject the strong smell immediately.	Person doesn't get proper understanding about smell.
		Tympanic perforation	Person doesn't close his eyes immediately by hands.	Person doesn't hear normal sound and needs amplified version.
		inflammation at skin or ice fomentation	Inflamed skin reacts immediately for normal object and tries to break the interaction ( <i>Sparsha Asahattva</i> ) and skin doesn't react to enough strong objects for detachment due to anaesthetic action of ice application.	Excess tenderness or hotness for the normal touch. Application of ice on skin doesn't feel touch

2	Imbalance at physiological level or some other pathologies	<i>Rasa Kshyaya</i> and sound	Person gets panic and acts to close his ears immediately for slightly amplified sound or normal crowded sound.	Person feels irritable for slightly amplified sound or normal crowded sound.
		Nerve compression at lumbar spine and touch	Skin shows diminished activity to moderate touch	Skin shows numbness; less or no feeling at feet i.e. can't understand feeling of footwear
3	Emotionally hampered or, influenced or compressed mind  Though it is not directly related to interaction with Indriya object; it may influence the buddhi performance of interacting <i>Indriya</i>	<i>Krodha, Dvesha</i>	It either reacts immediately to not enough strong objects or doesn't react immediately to enough strong objects. It is due to approach of mind towards the object	It either realises in excess or doesn't experience object depending on the approach towards object under influence of <i>Krodha or Dvesha</i> .
		Affection, love	It either doesn't reacts or reacts spontaneously and extreme depending on the emotion about object	Person either doesn't feel the pain or strain or feels too much. Person does not feel salt in excess when it is in excess or feels proper when it is actually less. Person like the things those actually he hates or starts to dislikes those actually he likes
		Committed to promise, duty,	It doesn't reacts immediately to	The freedom fighters doesn't feel that much

		and thoughts	extremely hot or piercing object to detach the interaction; though there sensorial and physiological level functioning normal.	pain to the weapon attack, the disciple does not feel heavy to carry the heavy object or to do the hard job for their <i>Guru</i> or for the philosophy; committed.
		Importance or the preference, pressured for target or goal	Same as above	Same as above
4	Inactivated mind, lack at <i>Atmik</i> i.e. spiritual level doesn't connect mind to interaction		it doesn't show expected immediate reaction	it doesn't present any knowledge

## ii. *Vishama Nischayatmika Manobuddhi*

1. The interaction due to diminished or hyper activity of *Prana* (*Dhriti* function) between mind with *Atman* and mind objects (causative factor) is *Vishama Mano buddhi* performance. This *Vishama* performance presents like lack at spiritual level, having imbalance at *Ahamkara* level (ego), improper perception, improper *Nischayatmika Indriya buddhi*, one sided decisions, improper decisions, or the decisions without holistic interpretations (Symptom). Other symptoms are explained *Dhi bhansha* should be referred here also.

2. Sometimes the decisions are seen under the influence of emotions (cause) at that time it reflects the performance associated by **foul or abusive words** (Symptom)

3. The *Vishama* performance also shows just only thinking and thinking (*Chintagrasta*) (Symptom) or just interpretations without any decisions, and confused state (*Tarkat*) (Symptom).

Frequently changes the performance and does not take any firm decision (*Chanchala buddhi*) (Symptom)

Sometimes person is not able to accept the demerits (Symptom) and decision making performance is seen stagnated due to lack of confidence (*Dhairya alpata*) or lack of the versatility (*Bahushrutatvam*) of the knowledge.

Many other symptoms like in the chart above are also considered here.

### iii. *Vishama Vyavasayatmika Manobuddhi*

#### 1. Imbalance at the level of decision or its interaction with body

Improper decision when connects with body, mind and speech improperly then it shows wrong execution like abnormal talking or bad language, thinking of torturing others, willing to have some articles that belongs to others, not believing presence of God, killing someone, or stealing things etc.<sup>253</sup>

#### 2. Imbalance in *Dosha* and *Dhatu* i.e. diseased condition

*Charaka* has mentioned the role of vitiated *Dosha* from their initial stage of imbalance i.e. getting nouseated to the etiological factors and willing for the opposite factors (*Pradvesho vridhi hetushu* in *Chaya and Vipareet gunechha ch*)

In other different diseases he has mentioned this relation like recurrent graving of sour and cold in *Pandu*, graving for variety of tastes in *Grahani Pradosha*, unwillingness or tastelessness about eating or hyper emotional sensitivity (general or premenstrual or menouposal) in *Rasa Pradosha* or *Rasa Shukra Pradosha*, feeling depression (*Vishadi*) in chronic *Vata* disease are some of the examples. *Indriyas* are getting underpowered, unwillingness to talk in *Pandu* (Ch.ch. 16/5, 16/10), graving for cold and hot in *Pittavritattva*

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<sup>253</sup> . तया बुद्ध्या मिथ्यायोग अयोग अतियोग युक्तया वाङ्मन शरीराणि मिथ्यायो । अयोग अति योगैः प्रवर्तन्ते कार्येषु । तदा मनः परद्रोहं, परद्रव्याभिलाषं, नास्तिक्यं एवमादीनि कार्याणि करोति । शरीरं हिंसा अस्तेय प्रतिषिद्ध मैथुनादीनि करोति । एवं असद्वृतकर्मभिः धातुवैषम्यम् अधर्मच उत्पद्यते । (च.वि. ८/गंगाधर १६७०) ज्ञातानां स्वयमर्थानाम् अहितानां निषेवणम् । अकालादेशसंचारः सकलैककर्मभिः मैत्री इन्द्रियोपक्रमोक्तस्य सद्वृतस्य वर्जनम् ईर्ष्यामानभयक्रोधमाहेमद्भ्रमाः । तज्जं वा कर्म यत् क्लिष्टम् । यच्च अन्यत् रजोमोह समुत्थितं कर्म प्रज्ञापराधं शिष्टा ब्रुवन्ते । (च.शा. १/३३)

and in *Kaphavritattva*, total power loss of *Indriya* or reduction in memory strength in *Vyanapranavritattva* are also some of the examples of affecting buddhi performance due to imbalance in body elements.

It means that although the decision from *Mano buddhi* is correct the possibility of slow or malexecution due to imbalanced state at the level of *Dosha* and *Dhatu* is there; which get seen in the presentation as *Vishama Vyavasayatmika buddhi*.

The above conceptual study is enough to understand the execution of *Vishama buddhi* performance as *Vyavasayatmika*. Most of the symptoms listed above when executed are representing *Vishama Vyavasayatmika* performance; hence are considered here as symptoms.

The coding or gradations for each symptom to judge the intensity of abnormal performance is possible in case of *Nischayatmika* but it is difficult in performance of *Vyavasayatmika*. It can be ruled out by relating it with its causes or through analysing the performance on the basis of the factors mentioned by *Charaka*. (*Prakriti Anupata*; see - analysis of assessment-)

## B.4. *Vishama buddhi- Aushadhi* (Treatment)

### a. *Aahara and Vihara*

The recommendation about diet and daily routines for *Vishama buddhi* are the same as mentioned for maintaining *Sama* state. Preference or proportion of objectives has to organise according to type of imbalance.

### b. *Aushadhi – Dravya Guna Vigyana*

Ayurvedic concept of understanding and using *Aushadhi* is based on the characteristics of *Dravya* and their *Karma* along with their *Rasa*, *Veerya*, *Vipaka*, and *Prabhava* etc.

- **The effects of six types of *Rasa*** on the body, mind, and *Indriya* has stated previously that to be considered here in perspective of *Aushadhi*.
- ***Veerya*** is the active strength of the *Dravya*. They influence the body and mind function. Provides nourishment and pleasure to *Indriya* and blood
- ***Sheeta veerya***: pacification, gratification of mind and *Indriya* and stabilises them. Pacifies and promotes the activities related to *Pitta* and *Vata Kapha* respectively.
- ***Ushna veerya***: stimulates and controls the activities of mind and buddhi by promoting *Pitta* and pacifying *Vata*.
- ***Prabhava***: some of the *Aushadhi* has their direct action on *Buddhi* that should be understood as it is beyond the logic E.g. *Gold, Vacha*
- ***Karma***: The buddhi *karma* is different but still associated with *Dhriti* and *Smriti*. Similarly there are many other *Karma* are supportive to buddhi *karma* directly or indirectly. The study of these *Karmas* along with their role and relationship with *Buddhi karma* may open a huge range of drugs for treatment of *Vishama buddhi* function. Some of the *Karma* mentioned are as follows,
  1. ***Medhya***: it promotes perceiving and restoring function of mind which provides the base for analysis and making decision. E.g. *Shatavari, Amalaki, Haritaki*
  2. ***Madakari***: it breaks or violates or cut off the function of buddhi. So considering its direction action (*Gamittva*) on *Buddhi* these types of drugs can be used tactfully in treating *Vishama buddhi*. E.g. *Madya, poogiphala, Yavani*
  3. ***Nidrajanana***: it generates and promotes sleep. Sleep represents the withdrawal of mind from the object. It is the function of controlling *Prana Vata* or *Dhriti* strength. Sleeplessness generates lack in getting knowledge. Thus these types of drugs can be

effectively used in *Vishama buddhi*. E.g. *Mahidha Ksheera*, *Samvahana* (relaxing massage)

4. **Balya:** it supports the nourishment of tissues and strengthens their functions in the body. As the proper tissue nourishment results into strength of *Indriya*, mind and proper *Buddhi* function these drugs has the great role in correction of *Vishama buddhi*. E.g. *Bala*, *Vidari*, *Shatavari*
5. **Ojo vardhaka:** it nourishes *Oja*. As per the relation mentioned previously these types of drugs can be used to improve *Dharana* , *Dhriti*, *Smriti* and strength to mind in treating *Vishama buddhi*. E.g. cow ghee, cow milk
6. **Rasayana:** it nourishes all tissues, *Oja*, and promotes *Medha* and *Smriti*. Considering their direct influence on specific tissue these drugs can be effectively used in treatment of *Vishama buddhi*. E.g. *Amalaki*, *Haritaki*, *Guduchi*
7. **Hrudya:** it provides benefits to heart function. It means also for related *Srotus* and allied organs and functional element related to it. Considering close relation of heart with *buddhi*, *Rasa Sangyava Sritus*, and *Rasa Vaha Srotus* these types of drugs are usefull in treatment of *Vishama buddhi* E.g. *Badara*, *Dadima*, *Matulunga*
8. **Vrushya:** it promotes *Shukra Dhatu*. The relation of *Buddhi* and *Shukra dhatu* was explained previously. Thus these types of drugs can be used to improve *Dhairya* or *Dhriti* in treatment of *Vishama buddhi* E.g. *Ikshu*, *Vidari*, *Amalaki*, *Suvarna*.
9. **Jeevaniya:** it has its effect on *Rasa* and *Rakta* in perspective of continueing and enriching aliveness which helps for wel functioning of all types of body mind functions; thus the *buddhi* function also. E.g. *Rushabhaka*, *Jeevaka*, *Jeevanti*
10. **Vishaghna:** it works as an antidote for the *Visha* (toxines) generated by various ways. The *Visha* destroys *Oja* and thus the *buddhi* and related functions and help in correction of *Vishama buddhi* function. Various irrelevant combinations or sequences in eating habits, chemicals, pesticides represents causative factor of *Visha*. E.g. *Haridra*, *Manjishtha*, *Chandana*
11. **Shamana:** *Vata*, *Pitta*, *Kapha* are the governing factors of *Buddhi* function. Considering the role of *Dosha* in *Vishama buddhi* function these drugs can be used to creat the balance. E.g. *Bramhi*, *Haritaki*, *Guduchi*
12. **Snehana:** it nourishes all tissues, lubricates the body, and thus helps balancing the *prana* function. Its use in higher quantity (*Shodhana Matra*) helps in separating vitiated *Dosha* routed deeply in *Marma* site like heart region, head region. The similar

type of complex pathology seen in *Vishama buddhi*; so these types of drugs can be used. E.g. *Teela, Ghee, Eranda sneha*

13. **Abhishyandi:** it looses, smooths the stucked *Dodhas* and generates blackages in *Srotus* especially *Rasavaha*. Considering the pathogenesis either one has to avoid continues use of thsesse type of drugs or tactfully use these drugs to loose the stucked and routed *Doshas* from the *Srotus* and tissues in treatment of *Vishama buddhi*.E.g. various edibles with prominent salts and *Kshara*, Curd, *Chincha*
14. **Pramathi:** it deserves strong potency to removes out the vitiated and routed *Dosha* from the *Srotus*. The same strong effect is expected in *Vishama buddhi* where pathology has complex structure. E.g. *Vacha, Mareecha*,
15. **Shirovirechaka:** it cleanses out the especially vitiated *Kapha Dosha* routed at the head region i.e. place of *Indriya*. It breakes out the suffocated *Prana Vata* in *Avarana* type of pathological condition.E.g. *Jyotishmati, Pppali, Apamarga*
16. **Chakshushya:** it improves and promotes visual function and perceiving organ Eyes. E.g. *Yashtimadhu, Shatavari, Haritaki, Ajamoda*
17. **Tvachya:** it improves and promotes touch sence and perceiving organ skin. E.g. *Teela oil, Bakuchi, Haritaki*
18. **Rochaka:** it improves and promotes taste recognizing function. E.g. *Shunthi, Ardraka, Shigru beeja*
19. **Karnya:** it improves and promotes auditory function. E.g. *Agaru*
20. **Samsnya Sthapana:** it keeps the mind awake to understand the perceived knowledge. In this way it helps in rebalancing *Vishama buddhi* performance. E.g. *Hingu, Vacha, Bramhi, Jatamansi*
21. **Vedana sthapana:** it reduces the pain which reduces irritability and creates state of mind for proper perception and understanding E.g. *Shirish, Saga, Nagakeshara*

There are many other types of *karma* can be understood in buddhi perspective. It is just to put *Charaka's* view.

### c. Some of the drugs in *Charak's* application

The hebrs and minerals those mentioned directly effective on *Buddhi, Smriti and Dhriti* and mind in *Charaka* text are as follows,



*Eindri, Manduka Parni, Bramhi, Vacha, Pippali, Ballataka, Shankhapushpi, Guduchi, Shatavari, Haritaki, Hingu, Siddharthaka, Teela,*

Gold, silver, copper, pearl, iron, coral, crystal, Shilajeeta, etc are mentioned as *Rasayana* for buddhi and associated functions.

*Lashunadi Ghee, Maha Paishachi Ghee, Jeevaneeya Ghee, Kalyanaka and Maha Kalyanaka Ghee, Purana Ghee, Hingu Saindhava Ghee*

Strong *Nasya*: *Tagara, Hingu, Vyosha, Shirisha, Sarshapa, Vacha, Siddharthaka*

Strong *Dhooma*: *Pippalyadi Dhooma, white mustard, trikatu, Priyangu, Shrish, Haridra, Daruharidra*

**d. Other many herbs** effective on *Buddhi, Medha, Smriti* as well as *Indriya* and mind were listed from **Charaka and other texts** like *Sushrut, Ashanga Hrudaya, Bhavaprakasha*, and different *Nighantus* like *Raja Nighantu, Dhanvantari Nighantu*, also from other texts like *Bhaishajya Ratnavali*, Dr. V.M. Gogate's book on *Dravyaguna Vigyana*. The **collection** with their application is as follows,

#### **d.1. Herbs effective on mind, buddhi, and allied functions**

**M** = *Medhya*, **S** = *Smritikara, vardhaka*, **B** = *Buddhi vardhaka*, **R** = *Rasayana*

**Mr** = *Madhura* **A** = *Amla* **L** = *Lavana* **K** = *Katu* **T** = *Tikta* **Ks** = *Kashaya*

No.	Name	Rasa	Vipaka	Veerya	M	S	B	R	application
1	<i>Aparajita</i>	K, T, Ks	K	SH	*	-	-	-	<i>Siddha ghrita Nasya</i>
2	<i>Apamarga</i>				-	-	-	-	<i>Pradhaman nasya,</i>
3	<i>Agaru</i>				-	-	-	-	<i>Pradhaman nasya</i>
4	<i>Arka</i>	K	K	U	-	-	-	-	<i>Virechana medicine</i>
5	<i>Ativisha</i>	T	K	U	-	-	-	*	Powder
6	<i>Amalaki</i>	Mr,	M	SH	-	-	-	*	<i>Chyavanaprasha,</i>

		A,L, T,Ks								<i>Siddha ghrita</i>
7	<i>Eranda</i>	K, Ks	M	U	*	*	-	-		<i>Virechana drug</i>
8	<i>Kushmand</i>	Mr, L	M	SH	*	*	-	*	-	<i>Siddha ghrita,</i> <i>Avaleha,</i>
9	<i>Krishna</i> <i>Jeeraka</i>	T, K	K	U	*	-	-	-	-	Powder, <i>Siddha oil</i>
10	<i>Gambhari</i>				*	-	-	*	-	
11	<i>Gorakhmun</i> <i>di</i>				*	-	-	-	-	<i>Avaleha</i>
12	<i>Chandana</i>	T, Mr	K	SH	*	-	-	-	-	Powder, essential oil, medicated oil
13	<i>Jatamansi</i>	T, Ks, Mr	K	SH	*	-	-	-	-	Powder, medicated oil,
14	<i>Jyotismati</i>	K,T	K	U	*	*	*	-		Essential oil internal use, <i>Nasya,</i>
15	<i>Jaya pala</i>				*					<i>Virechana drug</i>
16	<i>Jeevanti</i>				*					<i>Chyavanaprasha,</i> <i>siddha ghrita</i>
17	<i>Dadima</i>	Ks, A.M r	A	U	*					Juice, <i>avaleha,</i> <i>siddha ghrita</i>
18	<i>Pippali</i>	K. T	M	U	*					Powder, <i>siddha</i> <i>grita, asava</i> for internal and <i>Nasya</i>
19	<i>Brahmi</i>	T, Ks	M	SH	*	*				<i>Siddha ghrita,</i> internal, <i>nasya.</i> <i>Siddha oil</i> for head massage, <i>Dhara</i>

20	<i>Bhallataka</i> (Fruit)	Mr Ks	M	U	*					<i>Avaleha,</i>
21	<i>Bhanga</i>	T	K	U						
24	<i>Vacha</i>	K,T	K	U	*			*		Medicated oil for <i>Nasya</i> , powder internal, <i>Dhooma</i> ,
25	<i>Shatapushpa</i>	K,T	K	U	*					Powder
26	<i>Vidanga</i>				*			*		Powder
27	<i>Shatavari</i>	T,M r	M	SH	*			*		Powder, <i>Siddha</i> <i>ghrita</i> , <i>Avaleha</i> , granules.oil for massage, <i>Nasya</i> , <i>Basti</i> , internal
28	<i>Shankhapushpi</i>	K,T Ks	K	U	*					<i>Siddha ghrita</i> , <i>Ghana</i> internal
29	<i>Haritaki</i>				*	*	*	*		<i>Haritakyadi</i> or <i>Brahma Rasayana</i>
30	<i>Hingu</i>	K	K	U	*					Tablet, powder, siddha oil for <i>Nasya</i> , internal
31	<i>Agasti</i>				*			*		<i>Avaleha</i>
32	<i>Upakunjika</i>	K	K	U	*					Powder
33	<i>Tagar</i>				*					Powder, internal, <i>Nasya</i>
34	<i>Teela</i>	T, Ks	M	U	*					Oil or powder, eating, external application for massage, <i>Dhara</i> , <i>Nasya</i> etc
35	<i>Ksheera</i> <i>Palandu</i>	Mr	M	SH	*					Eating
36	<i>Mahalunga</i>				*			*		Juice, <i>Pravahi</i> <i>Avaleha</i>

37	<i>Karpoorā</i>	Mr, T	K	SH	*					Smelling, <i>Siddha</i> oil massage or <i>Nasya</i>
38	<i>Chitraka</i>	K	K	U	*					Powder, internal and <i>Nasya</i> , <i>Dhooma</i>
39	<i>Nirgundi</i>	K, T, Ks		U	*	*				<i>Ghanavati</i> , <i>Siddha</i> <i>ghrita</i>
40	<i>Priyangu</i>				*					Eating
	<i>Bhurjapatra</i>									
42	<i>Musta</i>	K,T, Ks	K	SH	*	-	-	-		Powder, internal
43	<i>Neelotpala</i>				*					
44	<i>Yavatiktā</i> <i>taila</i>				*					Oil as internal and <i>Nasya</i>
45	<i>Haritaki</i>	Mr, A,K, T,Ks	M	U						
46	<i>Guduchi</i>	K,T, Ks	M	U				*		Powder, <i>Aarishta</i> , <i>Siddha</i> <i>ghrita</i>
47	<i>Kumara</i>	T	M	SH						Juice, <i>Aasava</i> , <i>Siddha</i> <i>ghrita</i>
48	<i>Khurasani</i> <i>Ajawayana</i>	K	K	U						Powder, <i>Dhooma</i>
49	<i>Afoo</i>	T, Ks	K	U						Smoking, eating
50	<i>Akshotaka</i>	Ks, Mr	K	U						Eating, using essential oil for massage to head and for eating

**d. 2. Some herbs effective on *Indriya* and for their promotion**

NO.	NAME	INDRIYA	APPLICATION
1	<i>Agru</i>	<i>Netra, Karna</i>	Smoke, internal, <i>Pradhaman nasya</i> to clean the <i>Dosha</i> from head region
2	<i>Ajmoda</i>	<i>Netra</i>	Smoke, fomentation, internal, <i>Teeksna Pradhaman</i>
3	<i>Ativisha</i>	All	Internal
4	<i>Bakuchi</i>	<i>Tvaka</i>	Oil external, internal
5	<i>Amalaki</i>	<i>Netra</i>	Juice, <i>Avaleha</i> , <i>Ghrita</i> internal, External: <i>Dhavana Parisheka</i>
6	<i>Karpoora</i>	<i>Netra</i>	Internal, external : vapours, <i>Siddha Jala Dhavana</i>
7	<i>Krisnajeeraka</i>	<i>Netra</i>	Internal,external : <i>Dhavana</i>
8	<i>Dhanyaka</i>	<i>Netra</i>	Internal,external : <i>Dhavana</i>
9	<i>Niba</i>	<i>Netra</i>	Internal,external : <i>Davana</i>
10	<i>Behada</i>	<i>Netra</i>	Internal,external : <i>Dhavana</i>
11	<i>Bhrigaraja</i>	All	Generates clean and clear function ( <i>vimalendriyata</i> )
12	<i>Yashti</i>	<i>Netra</i>	Powder Internal, <i>Siddha ghrita</i> eye drops, <i>Nasya</i> , internal
13	<i>Rasona</i>	<i>Netra</i>	Internal row or fried, <i>Siddha ghrita</i>
14	<i>Shatavari</i>	<i>Netra</i>	Powder, juice granules or <i>Ghrita</i> internal, <i>Nasya</i> , <i>Netra basti</i>
15	<i>Haritaki</i>	All	Empowers and activates all <i>Indriya</i> , removes internal blockings from related <i>Srotus</i> and thus helps for proper and punctual functioning of <i>Indriya</i> . <i>Rejuvenates Indriya</i>
16	<i>Jeevanti</i>	<i>Netra</i>	Internal, <i>Ghrita</i> or <i>Avaleha</i>
17	<i>Shunthi</i>	<i>Rasana, Nasa</i>	Improves understanding of tastes. Internal, powder, <i>ghrita</i> , granules ( <i>sunthi paka</i> ) external: Strong <i>Nasya</i> by <i>Siddha jala</i> or powder to clean <i>Dosha</i> from nose activates function of <i>Ghranendrita</i>
18	<i>Shigrubeeja</i>	<i>Rasana</i>	Motivates for tasting the object ( <i>aswadaneeya</i> ). Powder internal or through <i>Nasya</i>
19	<i>Teel oil</i>	<i>Tvak</i>	External application i.e. massage, <i>Dhara</i> etc.
20	<i>Saindhava</i>	<i>Netra</i>	Internal

21	<i>Kumari</i>	<i>Netra</i>	Juice, granules or wine based form
22	<i>kasturi</i>	All Indriya	Strengthen both types of <i>Indriya</i>

### d. 3. Some *Rasaushadhi* effective on buddhi performance

#### d. 3. i. minerals and stones

NO.	NAME	TYPE	USES	
1	<i>Abhraka</i>		<i>Pragyabodhi</i> , nourishes <i>Indriya</i>	
2	<i>Akika</i>	Stone	Empowering <i>Indriya</i> and heart. <i>Unmada</i> or <i>Indriya Pradosha Vikara</i> , mind weakness.	
3	<i>Suvarna</i>	Metal	<i>Pragyakara</i> , <i>Smritikara</i> , help for promotion of <i>Oja</i> , used as <i>Rasayana</i> in various types of body and mind weakness, strengthen mind and <i>Indriya</i> power	
4	<i>Raupya</i>	Metal	<i>Medha</i> , <i>Smriti</i> , <i>Buddhi</i> , <i>Pitta Manobhava Shamaka</i> , good for eyes. Improper performance due to anger and related psychologically hyper activity	
5	<i>Swarna makshika</i>	Metal	Helps for sleep, <i>Pitta</i> type of abnormality. It pacifies <i>Krodha</i> and hyper mood.	
6	<i>Vanga</i>	Metal	Improves mind strength. Depressive mind, inactive mind, lack in confidence which need for determination and execution	
7	<i>Pravala</i>	Stone	To fight with demonological influence, <i>Pittaja</i> hyper activity of mind. Hyper toned buddhi performances, weakness in <i>Indriya</i> due to excess <i>Pitta</i> .	
8.	<i>Naga</i>	Metal	Sex related mind weakness, lack in confidence, menopausal depression	

9	<i>Yashada</i>	Metal	<i>Netrya</i> ; Promotes eye sight
10	<i>Kantaloha</i>	Metal	Used in Psychological weakness, Provides aliveness to mind by nourishing the <i>Rakta Dhatu</i> .
11	<i>Mandur</i>	Metal	<i>Smriti</i> , mind weakness due to <i>Pitta</i> , instability. Reduction in recalling performance due to excessive loss of blood through menstrual flow and other disorders. It improves stability, sensitivity of mind and <i>Indriya</i>
12	<i>Vajra</i>	Precious stones	Improves <i>Oja</i> . Immune and strengthen mind and <i>Indriya</i> .
13	<i>Gomeda</i>	Precious stones	<i>Buddhi Vardhaka</i> Balances <i>Vata</i> function and thus helps for buddhi performance.
14	<i>Mauktika</i>	Precious stones	<i>Mano uttejaka</i> and pacifies <i>Pitta</i> Activates mind but control from getting hyper
15	<i>Manikya</i>	Precious stones	<i>Medha</i> , strengthen heart and mind , reduces demonological influences
16	<i>Vaikranta</i>	Precious stones	<i>Medhya</i> , <i>Smriti</i>
17	<i>Panna</i>	Precious stones	Empowers <i>Oja</i> and <i>Smriti</i>

### d. 3. ii. Herbo -mineral combinations

No	Name	APPLICATION
1	<i>Agnitundi vati</i>	Stimulant to <i>Indriya</i> , helps to reduce weakness of <i>Indriya</i>
2	<i>Amarasundari vati</i>	Useful in <i>Vatonmada</i>
3	<i>Aanandabhairava</i>	Useful in promotion of concentration
4	<i>Unmade gajakesari</i>	Better choice of drug in <i>Buddhi vibhramsha</i> i.e. <i>Unmada</i>
5	<i>Kamadudha mauktic</i>	Useful in instability of mind, weakness of mind, anxious mind. Pacifies anger or hyper activity of mind.
6	<i>Chaturbhuja</i>	Pleases the mind
7	<i>Jaharamohara</i>	Good for the home place of mind and buddhi, it reduces irritability of mind and soothes mind

8	<i>Pushpadhanva</i>	It is helpful in <i>Chitta Bhramsha</i>
9	<i>Prataplankeshwara</i>	Useful in worried state of mind
10	<i>Poornachandrodaya</i>	Nourishes <i>Indriya</i> , promotes <i>Medha</i>
11	<i>Vasantakusumakar</i>	Nourishes <i>Indriya</i>
12	<i>Brihat vata chintamani</i>	Balances or promotes the kinetic force i.e. <i>Vata</i> in buddhi functions
13	<i>Makardhwaja</i>	Nourishes mind
14	<i>Yogendra rasa</i>	For getting good sleep, pacifies mind, and promotes <i>Smriti</i> .
15	<i>Rajamriganka</i>	Improves confidence of mind, and reduces irritability of mind
16	<i>Laxmivilasa rasa</i>	Nourishes <i>Indriya</i>
17	<i>Suvarna malini</i>	Nourishes mind and promotes <i>Smriti</i>
18	<i>Sarpagandhadi churna</i>	Help full in recurrent thinking i.e. anxiety, fear, lack of interest
19	<i>suvarna sootshekhar</i>	Irritability of mind
20	<i>Hemabhra sindoor</i>	Strengthens mind
21	<i>Smritisagar rasa</i>	in loss of memory, anxiety, instability of mind,
22	<i>Swarna brahmi vati</i>	Promotes <i>Buddhi</i> and <i>Smriti</i> , also sleep
23	<i>Shilajatvadi vati</i>	Pleases the mind
24	<i>Mahayogaraja guggulu</i>	in memory loss, fearful mind, unstable mind
25	<i>Kasturi guti</i>	Boosts enthusiasm
26	<i>Suvarna Vanga</i>	Promotes <i>Buddhi</i>
27	<i>Swarna sameera pannaga</i>	<i>Unmada</i>
28	<i>Dadimavaleha</i>	Pleases mind, pacifies anger
29	<i>Badamapaka</i>	Boosts mind and promotes buddhi
30	<i>Shankhapushpi leha</i>	Usefull for properness of buddhi, stimulates mind
31	<i>Brahmiprasha</i>	Pleases mind, promotes <i>Medha</i> , and <i>Pragya</i>
32	<i>Ashwagandharishta</i>	Promotes enthusiasm
33	<i>Bhrigarajasava</i>	Helpful in weakness of <i>Smriti</i>
34	<i>Saraswatarishta</i>	<i>Pragyakara</i> , pleases mind
35	<i>Ashwagadha ghrita</i>	Pleases <i>Buddhi</i> function



36	<i>Kalyanaka ghrita</i> <i>Mahakalyanaka ghrita</i>	Improves Buddhi strength, <i>Pragya Prasadana</i>
37	<i>Kumarakalyanaka ghrita</i>	<i>Medhya</i>
40	<i>Mahapaishach ghee</i>	<i>Unmada</i>
41	<i>Panchagavya ghrita</i>	<i>Unmada</i>
42	<i>Brahmigrita</i>	<i>Medhya</i> , pacifies hyper activity of mind
43	<i>Saraswata ghrita</i> <i>Saraswata churna</i>	As like <i>Sarswatarista</i>
44	<i>ShankhapushpiGhee</i>	As like <i>Shankhapushpi leha</i> .

### e. *Panchakarma* treatments

In the case of abnormality at the level of buddhi function one has to consider the complexity of the many related activities, different *Dosha* and *Dhatu*, mind.

One has to consider main site of *Prana* and *Indriya* i.e. head region (*Marma* site) and resident place of buddhi and mind i.e. heart (*Marma* site).

One has to consider general level imbalance and chronic and complex level imbalance which will provides the role of upakramas as pacification like *Samvahana*, *Shirodhara* and role of *Upakramas* as deep cleanser (releasing and eliminating deeply routed imbalanced *Dosha* from different tissues and *Marma* site) like *Vamana*, *Virechana* , *Basti*, *Raktamokshana* , *Dahana*, *Viddha*, *Shiro Virechana* and *Shirodhara* etc.

Benefits of *Panchakarma* mentioned in the classical texts prove its efficacy on *Indriya*, mind and buddhi. Not only *Charaka* but many of the texts have quoted the effects of *Panchakarma* treatment on buddhi, *Medha*, and *Indriya*.

*Vagbhata* said that cleansing body by *Panchakarma* improves buddhi performance, promotes strength of *Indriya*. (*A.H.su.18/60*)

The line of treatment in *Buddhi Bhramsha* i.e. *Unmaada* directs to treat the patient by *Basti* treatment, *Shiro Virechana*, *Nasya* treatment, then also by *Vimana*, *Virechana* type of

cleansing treatment. Mind is pleased and person regains his recalling power again in proper state and thus he starts his proper buddhi performance. (Ch.chi.9/19-20)

Each *Upakrama* has its role in prevention and in promotion and in correction of buddhi performance also on the allied factors involved in the performance. We have just tried to take an over view on it as follows,

### **1. *Snehana*** (A.H.su. 2/8, Ch.su.5/81, Su.chi.24/25)

There are two types of *Snehana* treatment i.e. internal and external. Internal *Snehana* means eating ghee or oils with food or drinking them in proper quantity at specific time. This type of internal lubrication releases the deeply stuck doshas in the body and separate them from their site at the same time it balance the *Vata* and nourish the tissues with the help of *Swedana* they get melted and then eliminated out of the body through *Vamana* or *Virechana*. *Prana Vata* is the key factor in functions related to buddhi it is prone to get vitiated by dry attributed etiological factors; so it itself proves the role of unctus or lubricating type of treatment in correction of these imbalances. It is recommended for promotion of *Medha*, *Dhriti*, *Smriti*, *Oja*, and strength of *Prana Vata* and *Indriya* by *Kashyapa* (Ka.su.22/34, 40).

External application of lubricant is the external *Snehana* treatment. It pacifies *Vata*.

#### **1.i. *Abhyanga*** (Cha. su. 5/85 , 88)

General body massage balances the *Vyana* which carries the impulses and lubricates the channels those carries it.

The head massage nourishes the *Indriya*, *Tarpaka Kapha* and balances *Prana* function. General *Snehana* treatment improves the function of *Tvak Indriya* organ.

#### **1. ii. *Samvahana*** (Ch.su.21/30 Gang) (Su.ch. 24/61, *Dalhana*)

It is relaxing type of massage executed very softly considering the direction of circulation. It focuses on balancing *Vyana* function with *Rasa Sangyavaha Srotus* and pleases the mind.

#### **1.iii. *Dhara*** (*Dharakalpam* 14)

It is showering of warm oil on body or head region. The whole body showering treatment focus on *Vyana* but more focuses on nourishment and lubrication of channels embedded

deeply in muscles, especially *Indriya Pranavaha and Rasa Sangyavaha Srotus*. This treatment liquefies the blockages those help to carry the object smoothly.

The *Shirodhara* is the treatments of showering warm lubricant at head region; which balances *Prana Vata* and lubricates the channels of that region, nourishes and strengthen *Indriya*. It also improves concentration of *Indriya*; which leads to promotion in perception.

#### **1.iv. *Shiro basti***

It is an upgraded lubrication treatment focuses on nourishment and power promotion of *Indriya*; where the oil is retained at the head region with the help of specific leather cap for a certain period.

Although *Charaka* has not emphasised these treatment he has mentioned *Moordhni tail* treatment in specific for the purpose to nourish *Indriya*, balance *Prana*, relax the mind etc. (Ch.su.5/81-83), (Su.ch.24/ 25-28). He has mentioned this type of treatment in *Ardhavabhedaka* treatment (Ch.si.9/72)

## **2. *Swedana*** (Ch.su.14/4-5) (A.S.su.26/8)

*Swedana* liquefies the abnormally saturated *Dosha*, blockages in the body; separated by *Snehana* treatment and thus reduces resistance in function, improves punctuality or the speed of buddhi, *Smriti* function. The liquification of *Dosha* further helps for their easy elimination from the body.

It maintains the threshold of the channels to carry the object by lubricating and softening them. It pacifies *Vata* and thus provides relief from the pain and thus comfort to the mind, reduce irritability. It also improves function of the *Tvak Indriya* organ as the cleansing action takes place through sweating.

It can be carried out by *Bashpa Sweda* (steam) or by *Pinda Sweda* (medicated rice fomentation) types of fomentations according to need.

## **3. *Vamana*** (Ch.su.16/3, A.H.su.18/43, Su.chi.33/27, *Sharagdhara* U.4/45, *Yogaratanakara*)

The vitiated *Kapha* predominant *Dosha* separated and liquefied through *Snehana* and *Swedana* are systematically eliminated out of the body by drug induced vomiting. In these treatment person is lubricated properly by drinking oil or ghee in planned way. It removes the blockages or coverings of vitiated *Kapha* and *Tama* from the *Srotus* and corrects the corrupted buddhi performance.

It also deletes the influence of dull, lazy, and sluggish mind in buddhi performance.

*Vacha*, *Madana pippali*, *Pimpali* and *Kadu Indrayana* and *Yastimadhu* are emetic drugs used to induce vomiting; having their effect on *Buddhi* related components.

## **4. *Virechana***: (Ch.su.16/3, A.H.su.18/43, su.chi.33/27, *Sharagdhara* U.4/45, *Yogaratanakara*)

The vitiated *Pitta* dominant *Dosha* separated and liquefied by internal and external *Snehana* and *Swedana* are systematically eliminated by drug induced purgative treatment. It purifies the body by removing the underlined coated impurities, blockings, and coverings from the *Srotus*, also purifies the blood, and thus helps in correcting corrupted buddhi performance. It eliminates excess *Pitta* and balances *Vata*; so it promotes the speed of process of understanding, it pacifies the recurrent irritability and hyper tonic mind influence in decision process.

Purified *Jaipala* mixed drugs or *Trivrit* or *Mridvika*, *Aragvadha*, *Eranda Sneha* are the drug's useful for the mind and also for purgation treatment.

### **5. Basti** (Ch.si.1/16-17, A.S.su.28/4)

*Basti* treatment balances *Vata* which is the first factor involve in buddhi performance. It eliminates excessively accumulated *Vata Dosha* in body with the help of *Nirooha* types of cleansing basti and balances and empowers *Vata* by oil *Basti* or *Yapana* types of *basti*.

*Sushruta*'s reference clears the effect of basti first at *Apana* level and next to that at the *Prana* level (Su.chi.35). It means that *basti* can be used to balance *Prana* function which may execute proper buddhi performance.

It is stated that oil or *Yapana* types of *basti* nourishes whole body and head region along with all elements within it like *Indriya* (ch.si.1/31).It also shows the effect on *Indriya* function especially eyes, ear. The formulation of '*Chakshushya basti*' is quoted by *Charaka*, *Vagbhata*.

*Charaka* has quoted some formulations promoting buddhi and *Medha* performance and pleasing the mind and *Indriya*.

*Yapana basti* like *Madhutailika* (Su.chi.38/100, A.H.k.4/27-28) with prominently *Eranda*, *Teela* oil and honey based formulation where *Eranada* and *Teela* are mentioned as *Medhya* and also recommended for promotion of eye sight.

The *Yapana basti* formulations like *Jeevaniya gana*, *Mustadi Yapana* (ch.si.12), *Guduchi Triphala Nirooha* (Su.chi.38/47) activates *Prana* and promotes the enthusiasm,

*Chandanadi Nirooha* (Ch.si.3/48) contains mainly the drugs those promotes *Medha* and *Smriti* e.g. *Chandanadi*, *Atmagupta*, *Yashtimadhu*, *Shatavari*, *Vidari*, and *Jeevanti* etc.

*Hapushyadi Yapana Basti* (Ch.si.12/13) improves the strength of buddhi and *Medha* performance. *Baladi Nirooha* is stated for eyes and *Nirooha* of *Laghu Panchamoola* is stated for promotion of strength of *Buddhi* and *Medha*(Ch.si.12/22).Other oil *Basti* like *Shatahvadi oil*, *Jeevantiyadi oil*, *Chandanadi oil*, *Vidangadi oil basti* are also formulated has their effect on *Medha* and *Indriya*. The *Madhuradi Skanda Basti* also useful to get the nourishing, pacifying, or activating effect as it is of that *Rasa*. *Anuvasana* or *Asthapana* types of *Basti* are contraindicated only in panic condition of *Buddhi Vibhrama* or *Buddhi Bhramsha*.

Thus the *Basti* treatment can be effectively used in the management of buddhi related performance in relation with prevention, promotion, and correction.

## 6. *Nasya*

*Nasya* is the nasal administration of herbs in the form of juice, medicated oils, ghee, smoke, smell etc. Nose is the entrance of head place. The main governing factor *Prana* and all *Indriya* are placed at head region; so it is the effective direct way to induce the drugs for buddhi and related performances for prevention, promotion, and correction.

Many of the times there is the need to break the covering of *Kapha* in head region and also to nourish *Indriya* and other governing elements at head region for correction of abnormality. In such condition *Nasya* is the fast effective way to do it by *Pradhamana* or *Shodhana* and *Bhrihana*.

The induction of strong drugs through nose is recommended in panic condition of *Buddhi vibhramsha* in the text.(Ch.chi.9/20)

### 6. i. *Pradhamana Nasya*: (Ch.chi.9/19) ( Ch.si.1/51)

*Vacha* powder, *Apamarga Beeja* powder, *Mareecha* powder, *Guda Shunthi Nasya*, *Sarshapa* powder are used according to baring capacity and the strength demanded by *Dosha* impurity.

### 6. ii. *Shodhana Nasya*:

*Jyotishmati* oil, *Vacha* oil, *Mahalaxmivilasa* oil, *Bhrihat Vishnu* oil etc. are used according to the *Sammurcchana*.

### 6. iii. *Shaman Nasya*: (Ka.si.2) (Su.ch.40/ 32-34)

*Narayana* oil, *Maha Narayana* oil, *Gudduchyadi* oil, *Panchagavya* ghee, cow ghee, *Anu* tail, *Panchendriya Vardhana* oil, *Lakshadi* oil, *Brahmi* oil are used considering the demanded effect and vitiated elements in *Samprapti* for *Smriti*, *Medha* and to relax *Indriya* and mind.

### 6. iv. *Bhrihana Nasya*:

*Shreegopala* oil, *Himasagar* oil, *Shatavari* oil, *Maha Masha* oil, *Dhanwantar* oil, *Maha Bala* oil, *Balashwagandhadi* oil, *Almond* oil or *Maha Kalyanaka* Ghee, *Vidaryadi* Ghee,

*Saraswata Ghee*, *Paishachya Ghee*, *Yastimadhu* oil are used according to *Indriya* and association of malnourished *Dhatu* and mind to nourish them.

### **7. *Raktamokshana*:** (Ch.su.24/11-16)

The impurity in blood due to *Kapha Pitta* results in *Buddhi Sammoha* (Ch.su.24/5). *Indriya* and patho physiology in head region has very close relations with blood (*shiroroga*).

Hence cleansing blood is very important in the treatment of *Indriya buddhi* performance and that is possible by *Virechana* or by *Rakta Mokshana* treatment. It is advised to drink medicated *Ghee* and undergo oil massage and *Sweda* before bloodletting. The impurities are separated and liquefied and eliminated out along with the blood through veins.

Bloodletting also improves the efficacy of *Tvak Indriya* and in some cases efficacy of *Rasanendriya* organ (*Supti*, lack of touch, tastelessness, *Mukhapaka*).

***Vidhha karma*:** In panic condition of *Buddhi Vibhramsha*; *Vata* is in highly aggravated state. *Charaka* has advised (Ch.ch.9/38) for *Viddha karma* at specific points especially in *Unmada* and *Apasmara* type of diseases. He has directed the point where the ***Shankha* area meets to hair line**. *Unmada* and *Apasmara* are the diseases related to buddhi and Smriti performance; so treatment advised for them can be utilised for treating abnormalities in buddhi performance.

It eliminates *Vata* as an emergency treatment. It is a type of torture treatment for acute state.

### **8. *Dahana***

*Trasana* treatment is specifically recommended in acute state of *Buddhi Bhramsha* (Ch.chi.9/20). *Dahana* treatment at some *Marma* points in the head region with the help of gold stick or silver stick help to control the hyper state is a kind of *Trasana* treatment. It is helpful in acute state only.

### **9. *Lepa***

*Lepa* treatment means the application of paste of different herbs on the skin.

It can be applied to pacify or please the skin and mind and also to torture.

#### **9. i. *Tvak lepa*:**

It is the application of the paste of specific herbs on the skin to prevent or to promote or to correct the performance of *Tvak Indriya organ, Bhrajaka Pitta*.

In *Kapha* problems it is applied by mixing with *Gomutra or Takra*, in *Pitta* problems or *Vata* problems mixing with milk.

The herbs like Neem, Manjishta, Triphala, Ambehaldi or like Yastimadhu, Sariva, Musta, Usheera, Gulaba etc. are mixed to prepare the pack.

**9. ii. *Shiro lepa*** (the Ayurvedic treatments of Kerala pg.45)

The application of paste of specific herbs on the head is *Shiro lepa*. It is used to relax the mind or to please and sooth the mind and *Indriya*. It helps to get sound sleep; good concentration. It also reduces anxiety or irritability and anger.

The herbs like *Brahmi, Shankhapushpi, Jatamamsi, Dhamasa, Musta* are used for *shiro lepam*. They are mixed with milk or butter milk or curd or medicated oil to prepare the *Lepa* and the paste is fixed on the top of the head and kept over the night with the help of banana leaf or *Eranda* leaf.



## **10. *Pratisarana*:** (Ch.chi.9/20) (Bhavaprakasha)

*Pratisarana* means rubbing herbal rough powder on the skin surface forcefully.

### **10.i. *Tvak*:**

It irritates the skin or activates the skin; it removes the *Kapha Avarana* at the local level and improves the perceptive capacity of *Tvak Indriya* organ. The herbs like *Arka*, *Vacha*, *Sarshapa*, *Bakuchi*, *Kapikacchu*, and *Chitraka* are used for *Pratisaarana* at the skin.

### **10.ii. *Shira*:**

It irritates the head region and activates the mind and *Indriya*. It is helpful to reduce *Tandra*, *Alasya*, and hypokinetia of mind and *Indriya*, also to prevent head region from *Kapha Avarana*. It is especially used after head massage or *Shirodhara* treatment.

The herbs used are especially *Vacha*, *Sarshapa*, Black paper, *Karpoora*, *Karchoora*, and *Rasna* to rub on the head.

### **10. iii. *Jihva*:**

The herbs are rubbed on the tongue to reduce the dullness and to activate the tongue functions.

The rubbing of lemon and *Saindhava* on the tongue is helpful to promote the *Rasanendriya* action.

Rubbing *Vacha* and turmeric is helpful to improve the speech function of the tongue.

## **11. *Netra* treatments:**

### **11.i. *Aschotana*-**

The eyes are washed with help of medicated decoction or their drops are dropped in eyes. It helps to cleanse eyes or remove the *Kapha* saturation in eyes and also not allow them to saturate thus helps for proper perception of visual object.

Especially *Thriphala*, *Daruharidra*, *Jeeraka* boiled water is used for this.

### **11.2. *Netra Tarpana*:**

Medicated lukewarm ghee is poured on eyes by preparing socket around the eyes. The ghee is kept for certain time in *Netra Tarpana* treatment. It nourishes the *Chakshurindriya* organ. It empowers the organ, reduces the dryness and balances *Vata* related to the region and promotes the perceptivity of the organ.

The specific ghee like cow ghee, *Maha Triphala ghee*, *Patoladi ghee*, *Shatavari* or *Yashtimadhu ghee* is used according to the problem.

### **11.iii. Anjana:**

Applying specific herbal combination in eyes in a purpose to cleanse them and prevent them from *Kapha Avarana* is the Anjana treatment. It is advised to apply regularly in daily routine to maintain high perceptivity of eyes. E.g. *Kajjali of Eranda Sneha* or cow ghee is used regularly.

In some acute conditions of *Buddhi Bhramsha* the strong types of *Anjana* treatments are used occasionally. e.g. in case of Unmad or acute anxiety it is advised to use *Shirisha*, *Kustha*, *Hingu*, *Tagara*, *Vacha* with cow urin for Anjana treatment (Ch.ch.9/31).

### **12. Karna poorana** (Ch.su.5/84)

*Karnapoorana* treatment means filling ears with medicated lukewarm oil.

It lubricates the *Karnendriya* organ. It is the site of *Akasha* and *Vata* so it is very helpful to apply oil in ear regularly to maintain or improve its perceptivity to sound object.

The oils used are plain sesame oil, *Bilva Tailm*, *Bala* oil.

### **13. Dhooma** (*Vangasen*, *dhoompana*, 18/22) (A.S.su 30/3/ *Indu*)

It is the treatment by using smoke of the herbs by mouth or nose and also through skin.

It is in a purpose to reduce *Kapha* or break the covering of *Kapha* from head region and provide the channels for smooth performance. The smoke can be induced through nose or mouth and in acute or silent phase of the *Buddhi Bhramsha*. It helps to reduce *Buddhimoha* and strengthens the function of *Indriya*.

The drugs like *Vacha*, *Hingu*, *Mareecha*, *Agaru*, *Manasheela* used for this.

- **It is also to inactivate demonological factors** or to prohibit them by creating protective cover around the body. The smoke can be provided either by nose or mouth directly or indirectly by fumigating the room or house.

The drugs like *Vacha*, *Agaru*, *Jatamamsi*, elephant's teeth, lamb's hair, white mustard, *Guggulu* can be used for this.

- **To inspire or to sooth mind** (Ch.chi.9/20)

The smoke is provided either directly by mouth or indirectly by fumigating the room or by both ways.

The drug having fragrances are used either in the form of essential oil, powder, smoke sticks, resins for this. These are like *Chandana*, *Khus*, *Amber*, *Guggulu*, cow cake and ghee, *kasturi*, saffron etc are burned to generate the smoke.

The important care has to be taken using strong type of *Dhoom* that the people of *Pitta dusti* should be avoided.

In this way different *Panchakarma* treatments are used to prevent or to promote or to correct the buddhi performance.

## B.5. *Manda Buddhi – Nidana Panchaka*

### a. *Manda buddhi* - concept

What is *Manda buddhi*?

It is the common word in practice representing low buddhi performance or dullness. *Manda buddhi* is the performance based on *Manda* attribute.

*Manda* means slow, tardy, dull, and inactive. It also means silly, foolish, stupid, and weak brained by dictionary. (*Apte Sanskrit and English dictionary*)

- **Slow** –The word ‘slow’ represents the speed of performance. It means *Manda* represents slow speeded performance in grasping, recalling, analysing and in execution. The speed of *Vata* in the body is slowed down.
- **Dull** –It represents the low profile performance. It is the qualitative manifestation of *Manda* property. It can be understood by analysing assessed grade of perception, grade of restoration, grade of recalling, and grade of analysis. It means it is understood by analysing the performance according to six levels of interactions or different modes of interactions or according to the different ways of interaction based on *Para*, *Apara*, and *Parimana*.

It may be related to specific sense or specific part of process of decision or related to emotions.

- **Tardy** – It represents weakened strength of weak *Indriya* and weak mind; so representation seen is always in low profile and in low speed. It can be interpreted at the level of *Indriya buddhi* and at the level of at the level of other sub types like *Vyavrita*, *Vyahata*, *Hana*, *Upadana* etc.

At the level of *Vyavasayatmika* the performance has to be understood at the eight dimensions mentioned by *Charaka* like *Siddhi*, *Keerti*, and *Daya*.

*Mandatvam* understood at these certain levels gives us the limits and scopes about his buddhi performance.

When *Manda* property associates with word ‘buddhi’ then the dictionary expresses it as foolish or stupid or weakened brain activity. These meanings are directing the total sense of *Manda* property towards *Vishama buddhi* performance. All symptoms mentioned in *Vishama*

*buddhi*; if understood in above sense give us the range of *Manda buddhi* performance properly. It demonstrates the total understanding of *Manda buddhi*.

Understanding all *Vishama* performances with this sense in sequence; may help to understand the gradations and stages of vitiation. It also helps for collection of symptomatology of *Manda buddhi* performance.

### **b. Hetu**

The speed of any type of performance is of *Vata*. The deprivation phase of *Vata* due to covering (*Avarana*) or obstruction (*Avarodha*) may result in slow buddhi performance. This covering may be due to structural obstruction like gland, inner lined coating of *Srotas* or by aggravated *Kapha* (*moorta*) or other types of supper aggravated *Vata* or due to aggravated *Tama* (*Amoorta*). The deprivation in strength of *Indriya* and mind can also cause slow speeded performance. Other *Hetu* of *Vishama buddhi* are well mentioned and explained above in *Vishama buddhi*. Those are understood here as the causative factors of *Manda buddhi*.

### **c. Samprapti**

Some of the causes may generate weakness in *Indriya and* mind and imbalances *Prana Vata*; which further leads to improper *Dhriti* function and executes either slow or very fast interaction. This type of interaction shows improper analysis or very fast or very slow analysis. The slow or improper knowledge process is its one part. This starts to show primitive symptoms then symptoms of grade I gradually.

Strong emotional attacks or frequent emotional suppressions or tortures result in corrupted or hampered and weakened mind and then buddhi performance shows the symptoms of grade II.

Over / supper aggravation of *Vata* totally collapses the control and represents the acute or panic condition.

### **d. Poorva Roopani**

By thinking on these above symptoms it is possible to conclude some range of primitive symptoms (*Poorva Roopani*). These may as follows,

Frequently showing

- High ego
- Frequently thinking of emotions
- Frequently getting hyper emotional i.e. anger, fear, shoka
- One or some performances are lower than average; especially grasping and understanding.
- Frequently getting emotionally suppressed
- Frequently analysing under some influence
- Frequently getting attracted towards flashing things which are non beneficial in long time
- Unstable decisions, variant thinking
- Not relaxed, fatigued, malnourished; so frequently irritable mind.
- Frequently lack in concentration, proper grasping, proper recalling, and in proper restoring irrespective of any subject.

#### ***e. Manda buddhi: Roopa / Lingam***

##### **Grade I**

1. Slow speeded Total buddhi performance or one or some sub parts of the performance.
2. **Lack in coordination:** If one of the performances is low by speed and some are proper then the harmony does not exist in total buddhi performance represents this symptom; which finally results in low speed buddhi performance.
3. **Performance analysed lower than the expected range** according to age is quoted as qualitatively. It may be at the level of *Indriya buddhi*, *Nischayatmika Manobuddhi* or *Vyavasayatmika buddhi* or part of the buddhi performance i.e. *Smriti*, *Dharana*, *Siddhi* or *Keerti*, *Vyahata*, *Upadana* etc.
4. **Insufficiency in presentation or restricted or stagnated presentation** is seen at the level of some of performance due to Low graded understandings.
5. **Lower range performance at the level of emotions:** low grade of understanding emotions, following emotions, holding emotions, which doesn't match to the logic resulting into irrelevancy in performance. It is just like the mismatched lip actions in the film with their sounds.

##### **Grade II**

1. Frozen understanding though perception is normal but is slow or dull performance. (Gaurava)
2. Unstable performance; sometimes correct sometimes Vishama or for some object is correct and for some Vishama.(Prachalana) ...later may results in dual knowledge type of abnormality. (Result of low powered Dhriti.)
3. Shows affection towards opposite object. (*Vipareeta Lakshana*)
4. 4. Presents opposite approach to idealistic. (*Buddhi Vibhrama*)
5. Presents opposite approach to correctness. (*Mithya yoga Yukta buddhi*)
6. Presents opposite approach to normality (*Vipareeta Lakshana*)
7. Presents irrelevant approach to normality.(*Vichitra Lakshana*)
8. Presents delusion due to impurity in the blood.(*Buddhi Sammoha*)
9. Presents delusion due to problems in impulse carrying system (blockages). (*Buddhi Pramoha*)
10. The strong attachment (Over ego or Ati Dhriti) to opposite approaches results further in Attvabhinivesha type of problem.
11. Total performance is weak i.e. dull or traded (*Buddhi Moha*)
12. The total performance is retarded due to covering by Kapha. (*Manda buddhi*)
13. The performance presents non demanded analysis (over smartness), over analytical approach, analysis of non relevant object (obsessions) or not existed object (hallucinations) (*Ati Lakshana*) It might be as a result of *Ati Dhriti* by self control or by over compulsions from others or from situation.
14. The performance presented is driven by other demonological factors according to their agenda which present no co existence with real situation. (*Buddhi Aparatva*)
15. There is total loss of buddhi performance. (*Buddhi Upahana, Abuddhi*)
16. Many of these approaches of *Vishama buddhi* in association with strongly hampered emotional mind (*Sheela, Bhakti etc.*) may ends as Unmaada Vyadhi.
17. It represents in silent phase and also in panic or acute phase.

#### **f. *Sadhya Asadhyatva*:**

The properties like *buddhi*, *Smriti*, *Medha* are the properties of *Atman* and their natural functioning range depends on the corpus of the past life *Karma*.

- **Easily corrected**

*Manda* performance at the level of *Grahana*, *Dharana* or recalling can be corrected easily to their own range and can possibly be promoted.

Analytical abnormality due to ego level problem or emotional complex with less depth of complexity and less chronicity, favourable body types like *Kapha Vata*, *Vata Pitta*, and adult age

- **Hard to recover**

If qualitative performance is slow or dull or retarded or stupid from childhood without any related current or past patho-physiological illness then; either one has to think it as his natural range or abnormality from birth.

High depth of complexity, chronicity, and apposite body type and young or old age.

The analysis problems with deeply hampered mind due to strong emotions or demonological factors and strongly impure body are very rarely got corrected, usually seen not treated satisfactorily.

These performance can be seen uplifted at some extent; only as a result of promotion of *Prana*, *Grahana*, *Dharana*, *Dhriti*, and *Smriti* and by some medicines, *Rasayana*, and diet and also by special training and nourishment to *Indriya*.

#### **g. Treatment -- According to state of *Manda buddhi***

- **‘Poorva Roopa Avastha’**

It is an early and small imbalance so the line of treatment is more in preventive sense than curative. Generally,

Relaxation to mind – Massage, *Shirodhara*, *Yogasana*, *Pranayama*, meditation in general

Nourishment of mind and *Indriya* – proper and specific diet



Promotion of *Medha, Smriti – Rasayana*, specific training

Promotion of buddhi – understanding about limits and scopes of self, *Avabodhana* and *Tadvidya Sambhasha* i.e. guidance, counselling or sharing

*Shodhana* treatments

If any kind of *Avarana* type of pathology and aetiology is there in buddhi performance then person needs to undergo cleansing type of treatments like *Shiro Virechana* or *Shodhana Nasya* according to need and then proper *Shodhana* in proper season. If no *Avarana* or after cleansing treatment *Shamana* type of treatment must to be followed like - *Shirodhara, Shaman Nasya* (the treatment to balance *Prana*)

Specific *Pranayama* advised not in general but in treatment mode (for certain time and devotedly done) in association with *Kumbhaka and Mudra*.

Meditation practice according to body type is to be followed.

Treatment to correct the imbalance in *Indriya* and mind and *Medha and Smriti* specific medicines, herbs, minerals, medicated ghee, and wine based drugs to be selected as per need and association of imbalance or weakness of *Dhatu*.

Specific training program to improve perception, restoration, and recalling needed to undergo. Treatment to nourish *Indriya* and mind i.e. specific diet, *Rasayana* types of medicines, *Shirodhara, Briana Nasya* treatment

Treatment of buddhi i.e. making awareness about self, sharing, and counselling

Treatment to improve *Dhriti* power i.e. some mind gym or training programs, *Pranayama*, meditation and spiritual practices, *Achara Rasayana, Nasya* treatment.

- **'Roopa Avastha'**

The same pattern of *Poorva Roopa* to be followed but with priority of strong *Shodhana* treatments as *Dosha* is accumulated in excess in body. This treatment can be followed by *Shamana* or *Bhrihana* type of *Panchakarma* to balance *Vata*. These are like *Shirodhara*, *Yapana basti*, *Bhrihana Nasya*.

Then other medicines, *Rasayana* and mind and *Indriya* nutritive diet should be planned.

It is expected to follow specific *Yogasana*, *Pranayama*, meditation practices, Spiritual practices, *Mantra* treatments, and *Sattvavajaya*. Engaging in *Sattva* type of routine and people around helps to improve patient's status.

*Dharana*, *Smriti* can be promoted well by various medicines and *Rasayana* and specific training in their low performance.

*Grahana* can be promoted by some of the medicines those are nourishing *Indriya* and working with *Prana* and *Udana* along with *Pranayama* and some mind training programs.

The level of understanding can be promoted by using diet and medicines, nourishment of *Rasa* and mind and balancing *Sadhaka Pitta* along with elaborating the subjects accordingly, counselling the importance, and sharing the views to upgrade him. Repeated studied is also advised for that.

- **'Vega Avastha'** i.e. panic stage

At this stage, instead of conservative treatment, strong treatment like *Pradhamana* type of *Nasya*, *Dhooma Pana*, *Dahana*, bloodletting type of *Trasana* (torture) Interventions are advised.

Then total body cleansing type of *Shodhana* treatments and then conservatives therapies can be planned when patient comes to silent phase.

However mind should be nourished and supported by medicines and *Rasayana* in correction of *Vishama buddhi* performance. The counselling, yoga, and spiritual practices are similarly important in total line of treatment.

## C. Assessment of Buddhi performance

Assessment is the way of understanding the *Lingam* i.e. symptoms of buddhi performance in qualitative or quantitative modes. (Either proper or improper; with its range)

### C.1. Buddhi assessment strategy by *Charaka*

- a. The above study of buddhi concludes that buddhi performance is not perceptible or cognizable function by any sense organ through direct mode. This performance is **understood or assessed only by inferring** the form of presentation through behavioural actions (body language), thinking style, and the talking style.
- b. Buddhi performance is the **natural physiology of live body** (*Purusha*) as like *Dosha*, *Dhatu* functions, body type; so it always presents in each and every person in variant proportion.
- c. Understanding natural form of *Dosha* i.e. *Dosha Prakriti* gives the proper direction of health management through diet and regime and also the pin point direction in treatment and prognosis. In the same way it will be helpful to understand the natural range or level of buddhi performance. It will help to get proper advice to maintain its properness and to acquire the right tools, right ways to achieve maximum success within the limits of its natural range. It will also help to correct the weakness in the performance. Hence, the assessment or **testing of buddhi performance is necessary**.
- d. *Charaka* says that there are innumerable '*Paramanu*' in the body and physiology of *Dosha*, *Dhatu* are always unstable due to different variables. It is impossible to count *Dosha* or *Dhatu* in specific measure;<sup>254</sup> so they can be assessed only by inference.

The agenda of designing tool for assessment expects *Charaka's* consideration about unstable (Liquefying) factors and stable (crystallizing) factors of buddhi performance along with **quality or quantity dimensions of assessment**.

- e. Assessment of buddhi performance means assessment of ability of buddhi. It means it is the examination or **assessment of strength of buddhi** i.e. *bala pareeksha*.<sup>255</sup> Here one has to think on three types of the strengths as follows,

<sup>254</sup> संन्तत्या भोज्य धातूनां परिवृत्तिस्तु चक्रवत् एतावत् दृश्यं अशक्यम् अपि च निर्देष्टुम् अतः परमनिर्देशयन्तर्क्य एव ।  
च.शा.७/९ शरीरावयवस्तु परमाणुभेदेन अपरिसंख्येयः भवन्ति।अतिबहुत्वत्, अतिसौक्ष्म्यात्, अतीन्द्रियत्वात्।च.शा.७/१२  
अपरिसंख्येयात् शरीराणाम् अस्थायित्वात् तथैवच दोषधातुमलादीनां परिमाणं न विद्यते ।सु. सू. १५/४०

1. **Sahaja bala:** it is the strength gifted by *Daiva* and active from birth.
2. **Kalakrita bala:** It is the strength by time, by age. There are some dimensions those are prominent at the specific age like
  - i. **Childhood:** perception (*Grahana*) and restoration (*Dharana*)
  - ii. **Adult age:** decisiveness (*Nischaya*) and execution (*Vyavasaya*)
  - iii. **Old age:** mature decision (*Nischayatmika*)
3. **Yuktikrita bala:** It is the strength by specific training or technique or by specific supplement. The strength of buddhi can be promoted by dietary or herbal supplement or by specific *Sadhana*. E.g. promoting strength from *Pranayama* and meditation or promoting stability from executing some of *Vrata* etc.
- e. The assessments of strength represent the strength at assessed time. Sometimes assessed strength is beyond the logic and doesn't coincide the age. It might be due to *Sadhana* or regular intake of drugs or sometimes as a resultant of past life studies. These variables are important and should be classified in assessment of the buddhi performance.
- f. All commentators and *Charaka* mentioned that Buddhi performance means the knowledge process i.e. **understanding the knowledge**.<sup>256</sup>

Buddhi performance can be inferred by assessing the perceived knowledge and its perception process. The perceivable knowledge derived through interaction among *Atman*, mind, *Indriya* and the object and buddhi performance also derived through their interaction only. Thus by understanding the level of perceived knowledge one can understand the level of buddhi performance. The level of knowledge can be assessed with the help of following dimensions,

1. The **six types of Sannikarsha** i.e. the six levels of understanding the knowledge can be incorporated as the tool of assessing the level of the perceived knowledge.

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<sup>255</sup> . दीपत्योजः स्मृतिर्मैधाग्नि बुद्धि इन्द्रियबलार्थिनः। बलार्थिनः इत्यत्र बलशब्दः स्मृत्यादिभिः संबध्यते । च. सू.१३/१७ चक्रपाणि

<sup>256</sup> . बुद्धिः ज्ञानम् । (च.सू. १/२१, चक्र.) अत एन स्मृति चेतना धृति अहंकारादीनां बुद्धिविशेषाणां ग्रहणम् । अतः सति आत्मेन्द्रियार्थानां सन्निकर्षे न विद्यते । ज्ञानस्य भाव अभाव । ननु ज्ञेयं बुद्धिः आत्मेन्द्रियमन सन्निकर्षात्विना न उत्पद्यते । (च.शा. १/पान १७६०)

2. The different **modes of knowledge process** are like *Pratyaksha*, *Anumana*, *Upamana*, *anuktapratyaksha* etc. can be incorporated as the tool of assessing the level of the knowledge.
3. One can assess the **presence of different types** of *Indriya buddhi* (*Bahuvridha buddhi*) in the performance by classifying perceived knowledge in different types, subtypes.

**h. Indriya object** is one of the integral parts of *Indriya buddhi* performance. The object deserves many qualities at external and internal level like *Guru*, *Snigdha* etc., *Roopa* etc. and *Para*, *Apara*, *Sankhya*, *Parimana* etc. respectively.<sup>257</sup> This is more detailed assessment of *Samyukta Samaveta Samavaya* type of interaction.

The *Roopa* etc. are the natural properties of the objects; they never change. *Snigdha*, *Guru* etc. twenty properties are the inherent properties of the objects are the causative (*Karana*) factors for its function (*karya*). *Para*, *Apara* etc. are the properties have an integral role in functioning (*karya*). The functioning cannot take place without them.

In actual reference 'functioning (*Karya*)' means treatment task. Here the functioning means buddhi performance. The *Indriya* interacts with inherent properties of the object through these functional properties to conclude the correct answer; so these properties can be the tool for assessment of any interaction type of function or performance.

The assessment questionnaire can be designed either to assess the specific property based interaction or assess the dimensional interaction based on these properties. The knowledge presented also analysed on the basis of these properties in the object.

E.g. Q. Choose the correct shadow image of the cat from following images. For the correct answer one has to connect his eyes with *Roopa Guna* by comparing each part of the cat to the shadow images. (For visual ref. Appendix –assessment paper)

The most of the parts are showing '*Paratva*' and one of the parts is showing *Aparatva*, the image showing '*Paratva*' with all the parts is selected as correct knowledge. That image is separated and the number is quoted in the box. Here all interaction results into the

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<sup>257</sup> . परापरत्वेऽक्तिस्तु योजना या तु युज्यते। सन्ख्यास्यात्मगणितं योगः सहसंयोग उच्यते। द्रव्याणां द्वंद्वसर्व्वक-  
कर्मजो अनित्य एव च। विभागस्तु विभक्तिः स्यात् वियोगो भागशो ग्रहः। पृथक्त्वं स्यादसंयोगो वैलक्षण्यमनेकता। परिमाणं  
पुनर्मानं संस्कारः करणमतम्। भावाभ्यसनमभ्यासः शीलनं सततक्रिया। इति स्वलक्षणैः उक्ता गुणाः सर्व्वे  
परादयः। चिकित्सा यैरविदितैर्न यथावत् प्रवर्तते ।। च.सू.२६/३४-३६.

performance with the help of *Para and Apara*. In this way assessment may gives us the direction of the expertise performance in one of the specific or in more dimensions or the direction on which more efforts needed to be done in a purpose to promote the dimensional performance.

**I. Charaka** has given directives for **comparative assessment** of two or more intelligent. He has quoted it for assessment of intelligent going to have a debate. It in other way gives the guidelines for assessment of buddhi performance. These factors are *Shrutam, Vigyana, Dharana, Pratibhanam, Vachana Shakti* and other two are *Dhairyam or Dhriti and Koushalyam*.<sup>258</sup> *Chakrapani and Gangadhara* have elaborated these factors and provided guidelines to strengthen them if they assessed low. The elaboration of *Teekakara* gives more information about them. These factors are as follows,

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<sup>258</sup> . परीक्षमाणस्तु खलु जल्पक गुणान् श्रेयस्करान् दोषवतश्च परीक्षेत सम्यक् ।

श्रुतं विज्ञानं धारणं प्रतिभानं वचनशक्ति इति ऐतान् गुणान् श्रेयस्करान् । (च.वि. ८/१४) श्रुतं इति अध्ययनं, विज्ञानं विद्यत्वं, धारणं शब्दतः शास्त्राभ्यासः, प्रतिभानं बुद्धिप्रकाशः द्रुतावबोधशक्तिः वचनशक्तिः वाचनशक्तिः । (गंगाधर)

No.	factor	Expected	insufficiency	solution
1	<i>Shrutam</i>	assessment of study at general level	Lack in overall understanding of subject. Absence of interaction like seeing, reading, hearing etc.	Repeated hearing, reading, teaching, and <i>Paathantara</i> <sup>259</sup>
2	<i>Vigyanam</i>	Special & specific information. proper understanding of principles	Difficulty in answering the tricky or difficult questions.	To go for advance learning. <sup>260</sup>
3	<i>Dharana</i>	Presentation of the knowledge in the same words, in the same sequence with fluency without skipping anything.	Inability of answering in the same words, in the same sequence and presentation shows obstructed answers by joining some partial sentences.	Practice of presentation of knowledge in the same words without skipping a word. <sup>261</sup>
4	<i>Pratibhānam</i>	Presenting understood principles in flashing manner with different words, different sentences, elaborating them by different synonyms.	Answers in the same words, in the same sentence. <sup>262</sup>	No solution

<sup>259</sup> . तत्र श्रुतहीनं महता सूत्रपाठेन अभिभवेत् । श्रुतिहीनं तद्शास्त्रे अनधीतम् । (गंगाधर)

<sup>260</sup> . विज्ञानहीनं पुनः कष्टशब्देन वाक्येन (अभिभवेत् ।) । विज्ञानहीनं तद् शास्त्रार्थं तत्त्वज्ञानहीनं कष्ट शब्देन दुर्बोधार्थक शब्दात्मकेन वाक्येन ।

<sup>261</sup> . वाक्यधारणाहीनम् अविद्धदीर्घसूत्रसंकुलैः वाक्यदण्डकैः । वाक्यधारणाहीनम् अल्पमेधसम् आविद्धदीर्घसूत्रसंकुलैः । (गंगाधर) अपरिचयात् दीर्घसूत्रपाठं कतुमक्षमः । (चक्रपाणी)

<sup>262</sup> . प्रतिभाहीनं पुनः वचनेन अनेकविधेन अनेकार्थवाचिना । प्रतिभाहीनं श्रुतमात्रम् अर्थबोधः । (प्रतिभा अनेकविधेन नानार्थकशब्दात्मक वचनेन)

5	<i>Vachana Shakti</i>	Capacity of fast reading, fast watching, fast hearing, and also understanding and answering the questions fast. sharp and high speed intellect	Lack to fulfil the partially presented sentence or object	Practice of fulfilling variety of partial sentences designed by breaking the sentences in different mode or by tricky words. <sup>263</sup>
6	<i>Dhriti or Dhairyam</i>	Presentation of knowledge without disturbing mind and <i>Indriya</i> by emotional factors. Presentation with full concentration and focusing on the subject. & with full of confidence.	Get disturbed easily by comments or the actions those generates fear, anger, joking	practice the presentation without getting disturbed under planned disturbances
7	<i>Koushalyam</i>	Smart and skilful presentation of knowledge with common sense. Subject related skills and dealing skill.	Can't deal with timely situation, can't perform practical work.	Repeated practice, practical projects and facing the different situations

<sup>263</sup> . । वचनशक्तिहीनम् अर्धोक्तस्य वाक्यस्य आक्षेपणेन । (चरक वि. ८/१९) अर्धोक्तवाक्यस्य आक्षेपेण व्यङ्ग्यार्थक शब्दात्मकेन वाक्येन । (गंगाधर १५६१) संकुलामिश्रिताः, आविद्ध ईषद्विद्धम् । वाक्यांशकाः दण्डाः । (गंगाधर १५६१)



*Dhriti* and *Koushalyam* are derived by inference from the factors mentioned for assessment of demerits of debaters' intelligent. It means above factors disturb debater's buddhi performance; so opposite qualities are the factors for assessment of presented knowledge. These demerits are *Kopanam* (get angered or aggressive), *Avaisharadyam* (unskilled, practically weak), *Bheerutvam* (lack of confidence), *Adharanatvam* (can't control/ hold self), *Anavahitatvam* (can't concentrate).

These factors conclude that controlling power and confidence of mind should be assessed in assessment. The practical skills and smartness in performance is also important in assessment. This is *Charaka's* tool for comparative assessment of people in the same subject. It will compare buddhi performance holistically and by commenting in grades like low, fair, well, better or best.<sup>264</sup>

*Charaka* has quoted the same factors in other context in mentioning the properties of the examiner in *Sootrasthana* 28/11. He said that examiner should deserve the following qualities like *Shruti* (knowledge), *Buddhi* (analytical skills), *Smriti* (memorising skills), *Dhriti* (skill to control the mind), *Vaak vishuddhi* (clear verbal skills), and *Dhairyam* (confidence). It means that examination should be designed in a manner that these objectives should get assessed in assessment of buddhi and examiner at least needs to deserve or acquire to assess them. The thinking shows that most of the above factors (from testing tool) are for the knowledge based comparison.

*J. Charaka* has given variables for analysing the natural performances i.e. *Prakriti*. These factors are called as '*Prakriti Anupata*'. They are *Jati*, *Kula*, *Dasha*, *kala*, *vaya*<sup>265</sup>. This reference can be applied for buddhi as it is also the natural performance. These **factors analyse the variations in assessed performance**. Sometimes decision can be proper but the presentation or execution of that decision may not be accordingly in practice. It might be different because of *Raja* and *Tama* type of emotions or the situational compulsion

These factors may have an important role in analysing executioner's performance. It is necessary to understand them in details in context of buddhi.

<sup>264</sup> . एतान् द्वयानपि गुणान् गुरुलाघवतः परस्य चैव आत्मनश्च तुलयेत् । (च.शा. १/१४) तत्र त्रिविधः स्तरः संपद्यते प्रवरः अवरः समो वा गुणविनिक्षेपतः ।

<sup>265</sup> . ते जातिकुलदशाकालावयादि' च. इं. १

**1. Jati:** It means the **specific class of the society** like *Brahmin*, *Kshatriya* etc. not the species like dog, human etc. The Jati may be interpreted according to genetic, behavioural, or professional ways in today's context. The person gets trained through thinking and behavioural specificity according to their class in the society; so there may see the differences in perceptive approach, logic and related decisional and executioner performance.

e.g. if a student comes to his teacher for the guidance then the teacher having the qualities of *Brahmin Jati* will guide in the sense to acknowledge him deeply, dimensionally but the teacher fortified by the qualities of *Vaishya Jati* will guide him and will encash it by fees or by other technicalities related to thesis like printing etc. or will think of commercialisation of the subject for the studies.

**2. Kula:** It means the **family background and culture**. It always seen in the society that the family culture fortifies the person's thinking, behaviour, talking style and it reflects in his presentation of buddhi performance. E.g. the *Vedic* culture has ritualistic approach, *Varakari* culture has surrendering (*Bhakti*) approach, Cosmopolitan culture has the materialistic approach, and everyone thinks, interprets, and executes in a different dimension at the same situation accordingly. The behavioural differences can also be observed in the performing artists; studied in the university or in the classes and studied devotedly by commitment with their *Guru*. The performance can be the same but humility, conveying style in the performance definitely shows the difference. This is nothing but *the Kula* influence.

**3. Desha:** It means the **healthy or diseased condition of person**. This expresses the difficult situation of person and difficulty in getting solved. This factor is very important as many of the time natural thinking, logics and goals are seen altered according to situation; so the execution may be different than the original form of buddhi performance.

In unexpected diseased condition if someone needs lots of rupees to pay in short time and if it is impossible with available resources then person deserving *Brahmin Jati*, classical family culture has to acquire the thinking and executioner style of *Vaishya Jati* temporarily i.e. the ethical but fast money earning way immediately. *Charaka* means that one should analyse the executor's performance by this variable.

*Chakrapani* considered '*Deshanupata*' at the place of '*Dashanupata*'. He means consideration of the **regional influence in perception and executioner's presentation**.

E.g. the approach towards the cleanliness and sacredness is different in a person living in home, *Yagyashala* and *Dharmashala*.

The people from South India, North India, Asia, Europe, and USA have different approaches, different cultures that reflects in their perception and presentation. In every culture the standards of good conducts and bad conducts are different so the perception and executions are different. E.g. bowing down, kissing, hugging, shaking hands are the welcoming manners in different countries. Thus the behavioural presentation can be analysed as a good conduct or the bad conduct according to the country.

**4. Kala:** It means the consideration of **presentation according to periodic** differences like *Traita Yuga*, *Dwapara Yuga* or 16<sup>th</sup> century, 21<sup>th</sup> century etc. It expects to consider the periodic differences in presentational style in analysis of presentation. It is not applicable for the principles those are never changing and universal.

The sensitivity of mind, emotions, and moods are changing according to seasons like rainy, spring or the pre menstrual period, menstrual period or pregnant condition, menopausal condition. This difference influences thinking, approaching; this further reflects in buddhi performance.

Mind and *Indriya* are relaxed in morning time; they are exhausted in evening time shows reflection in buddhi performance at some extent.

**5. Vaya:** it means the influence of age factor. The presentation of buddhi differs by **dimension and depth according to age**. *Charaka and Gangadhara* explained this as<sup>266</sup>

- a) **Child age:** (up to 16) is the *Kapha* dominating age and up to 30 it is progressing toward *Pitta*. It is said that *Dharana* is better and *Dhi* is unstable during this time and so presentation is analysed accordingly.<sup>267</sup>
- b) **Adult age** (30 -60) it is *Pitta* dominating period; where mind is stabilised and matured by knowledge and experiences. The progressing graph of *Pitta* is also stabilised at this

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<sup>266</sup> . एवं बाल्य यौवन वार्धक्यावस्था कालवशेन रूपप्रमाणबुद्ध्यादिगुणानाम् अधिक्यादि प्रमाणादि गुणाधानञ्च भवति ।  
(च.वि. १/१०/११, गंगाधर १४१३)

<sup>267</sup> . प्रायेण अनवस्थित सत्त्वम् ।'

age expects emotionally balanced buddhi performance; so presentation is analysed accordingly.<sup>268</sup>

- c) **Old age:** (above 60) it is *Vata* dominating period; where mind is stabilised and enough matured decision is expected. The perceptive capacity of *Indriya*, restorative capacity, and recalling capacity, enthusiasm, and emotional control (*Dhriti*) are weakened due to aging. The decision from *Dhi* can be correct according to maturity but execution may be seen hampered by emotions or the situational compulsion in old age.

Hence, the presentation of buddhi performance is analysed only on the basis of properness of the core decision. It may not consider the perception capacity and recalling capacity or capacity of execution.

It is seen that those functioning are getting the success; where the people above this age are following pure advisory role in the society, in families and in organisations.

This factor also expects to analyse the level of presentation age wise. E.g. *Samyoga Samavaya*, *Samyukata Samaveta Samavaya* etc. It provides the status of presentation; either it coexisting the age or the over exceeds the age or below the age.

In these assessments the buddhi performance can be concluded either by coding grades or by counting score.

These all assessment tools are conducted to assess the product of buddhi performance in the form of right or wrong, good and bad. The methodology of buddhi performance is not assessed here; so possibility of by chance has been considered. It is important to assess either the person deciding meaningfully or not?

We think, *Charaka's* definition of *Nischayatmika buddhi* itself is the testing model for methodical assessment; where he has given the steps by step process of decision. These steps can be the assessment tools to judge the methodical properness<sup>269</sup> are as follows,

1. The perception of the knowledge through the *Indriya* in presence of mind.

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<sup>268</sup> . अवस्थित सत्त्वम् ।

<sup>269</sup> . इंद्रियेण इंद्रियार्थोही समनस्कत्वेन गृह्यते । कल्पते मनसाऽपि उर्ध्वं --- जायतेविषये तत्र या बुद्धिः निश्चयात्मिका । च.शा. १/५

2. Thinking of merits and demerits of the object.
3. Interpretations and inter relation.
4. Taking the decision.

It will be discussed in detail in the next chapter (Questionnaire 'C'). In short, these references conclude important points regarding to assessment of buddhi are as follows:

1. There is need and use of inferring buddhi. It is nothing but assessment of strength. It is assessed by inferring body and mind behaviours.
2. Assessing strength of buddhi demonstrates correctness and inappropriateness of presentation and also the level of performance. It gives quantitative assessment. Assessing methodical process is the other part that not only deals with the out product but the thought process before the decision. Understanding presence of different *Indriya buddhi* present in a person or active in a person is the part of assessment of buddhi performance.
3. Analysis of assessment needs understanding of type of strength i.e. *Sahaja*, *Kalaja*, *Yuktikrita*, and understanding of variables like *Jati*, *Kula* etc. These variables are important to get stable and unstable part in assessment and to limit the instability in the performance for better assessment.
4. *Charaka* has agreed conceptually to the assessment of buddhi performance and also gave directives for practical implementation. His assessment tool expects comparison among the group of same subject at similar level. The factors mentioned shows holistic and dynamic and easily application of assessment. The above study provides four different types of questionnaires to assess buddhi performance in different dimensions.

The next part of study will focus on each type of questionnaire separately with their comparison and direct applicable mode, which at the end will evolve the appropriate questionnaire for the clinical study.

## C.2. Buddhi performance assessment tools

### i. Questionnaire 'A'

### **Principle:**

It is based on the fundamental – ‘buddhi means knowledge processes’.

This questionnaire expects assessment of knowledge perceived or understood through interaction by direct and indirect mode of interaction.

### **Objectives:**

Different *Indriya* objects can be provided for the perception of the knowledge. E.g. auditory - story telling, visual: seeing a picture or reading a paragraph, audiovisual: seeing a film. Other smelling objects like incense sticks , essence and for the tasting any food article will be enough for assessment. Different types of touch like smooth, rough, cold or the warm materials etc. gives the judgement about touch perceptivity.

### **Objectives:**

The objectives of this questionnaire are six types of interactions quoted by Charaka. These are 1. Samyoga 2. Samyukata Samavaya 3. Sanyukta Samaveta Samavaya. 4. Samavaya 5. Samaveta Samavaya 6. Visheshana Visheshya Abhava.

We have explained them in detail (see 2.1. aspect of *Padartha Vigyana*); all that is referred here.

**Method of assessment:** the object is provided for the interaction then asked to

**1. Present the perception directly:** The person is asked to tell or to write the perceived knowledge in detail as much he can within the given time. Then presented knowledge is analysed and graded with the help of the six steps and also marked accordingly. This is the non leading method of assessment.

**2. Present with the help of questionnaire:** The person has been given the written question paper to write the answers or asked to tell the answers. Then presented knowledge is analysed and graded with the help of six steps and also marked accordingly. This is the leading method of assessment.

In both the assessments, the presented knowledge is analysed to understand **a.** Are the correct answers from all the levels or only at primary levels?

b. Are the correct answers from the knowledge by direct mode or by inference or by indirect inference?

c. Are the correct answers from one sentence based questions or from the 'yes or no' based questions or from descriptive answer based questions?

d. Are the correct answers from the questions based on detail type of knowledge or important type of knowledge or hidden type of knowledge? Or the knowledge which is not directly present and has to conclude?

The gradation is designed according to the level of perception like

Grade III- Samyoga Samavaya, Samyukata Samavaya.

Grade II-Samyukata Samaveta Samavaya

Grade I- Visheshana visheshya Abhava, anukta Artha

e. How many different *Indriya buddhi* are present there in the person and are active or capable there in the person? Are they understood by conducting the assessment in both the methods (leading and non leading) and analysing them?

f. One can get another dimension from this format i.e. age related perceptive strength? Is it above the age or below the age or related to the age?

### **Analysis of assessment**

There are many variables like age, language, liking, duration etc.

The way of presentation of knowledge like writing, verbal, open discussion, with demonstration etc. is also one of the variables which influence the valuation of buddhi performance.

The healthy state of *Indriya, organ* and also of mind at the time of perception vary the performance. These variables need to be controlled to limit the instability of the performance and to stabilize it as most as can. It can be executed for this assessment as follows:

1. Effort is made to bring the people psychologically at the same platform by chanting '*Aum*' or prayer.

2. The capacity and liking is respected by giving options (4 or 5) for the language and for subject (object).
3. The age factor is also controlled by selecting content according to age groups.
4. The time factor was the same for all by providing the specific duration for the perception
5. The variation from memory is controlled by continuing the perception at the time of answering.
6. The assessment made standard by giving the same method of presentation to all. The team that assessed the tests was same throughout the clinical study.

In this way the efforts can be made to stabilise the activity for better assessment.



## ii. Questionnaire 'B'

### Principle:

It is based on the tool quoted in *Vimana* 8 to assess the intellectual strength of a group of debaters in different dimensions. It compares buddhi performance of the same subject. It is to be executed in a group undergoing about same range of studies.

### Objects:

Any type of audio or visual or audiovisual or other kind of sense object supposed to be provided for interaction (studying) for certain time.

### Objectives:

The objectives are based on the original reference i.e. *Shrutam*, *Vigyanam*, *Dharanam*, *Pratibhanam*, and *Vachana Shakti*. The other two i.e. *Dhriti or Dhairyam* and *Koushalyam* are incorporated in questionnaire. Enough discussion about these objectives is done in previous writing (4.1. strategy of buddhi assessment).

### Method of assessment:

It is expected that the object is already known or provided for studies (interaction). In this questionnaire it is not expected to continue the interaction with the object at the time of testing. Then in first round the questionnaire is provided to the group and asked to write the answers within given time. Further in the next round he/she was asked to participate in oral interviews and the discussion or debate and then at the last round he is asked to show practical.

### Design of questionnaire

<b><i>Shrutam</i></b>	Assessment of general and overall studies. (read, see, hear)	Asking different questions to know his general understanding about subject.
<b><i>Vigyanam</i></b>	Assessment of advanced studies.	Asking different tricky, specific, and quality questions to know his advanced or deep understandings about the subject.

<b><i>Dharanam</i></b>	Assessment of the knowledge committed to memory.	Asking different questions to answer in same specific words, sentence, or digits and in same sequence. He is asked to recite some portion as it is.
<b><i>Pratibhanam</i></b>	Descriptive and innovative knowledge based assessment.	Asking questions for descriptive answers like explanations, essays or facing discussion, debate.
<b><i>Vachana shakti</i></b>	Assessment based on sharpness and speed of performance.	Purely by asking rapid fire questions. The questions are partially presented (visual, audio etc) and asked to fulfil the remaining half.
<b><i>Dhriti or Dhairyam</i></b>	Assessment of mind control and confidence.	Asking questions in artificial atmosphere by threatening or fear/anger generating talk or by debate
<b><i>Koushalyam</i></b>	Assessment of smartness and practical skills.	Participating in discussion or debate, practical performance.

### Analysis of assessment:

There are few variables influencing assessment of this questionnaire. One can reduce the variation in the assessment by limiting them through,

1. Giving multiple options (3 to 4) for the selection of subject and language and by fixing portion of the subject.
2. Classifying them according to period of interaction with the subject (years of learning the subject)
3. The grade has to be assumed for each step and marking system should be confirmed accordingly. For the steps like rapid fire etc. negative marking rule can be applied for proper analysis. It presents the comparative status of buddhi with the help of these grades or marks

It gives us the proper understanding about buddhi performance by different dimensions, along with its depth, sharpness, practical common sense or the smartness, mind control and the confidence. It is very holistic and dimensional testing tool.

### iii. Questionnaire 'C'

#### Principle:

It is based on the *Charaka's* definition of *Nischayatmika buddhi* performance. It is derived from the sequence of steps stated in definition; those represent total process. It is not to assess the presentation but to analyse the process of presentation. It analyses the rationales of methodology of decision. It is not for the comparison but for personalises assessment.

**Object:** Any problem was provided audibly or audio visually or visually in written mode for decision making.

**Objectives:** The steps quoted in the definition i.e. *Indriyatha Grahana*, *Guna Dosha kalpanam*, *Uhana*, and then decision are the objectives

#### Method of assessment

At the first person is advised to choose few topics (2 or 3) from the given options as per his liking and his concern. The options are given from all the aspects of the life irrespective of age, education, and profession. They are as follows, 1. Art –painting, film, music

2. Education: Professional education or carrier

3. Profession: Job profile, business

4. Economy: financial planning, money management, savings.

5. Personal: about the life, aspects of the life, development.

6. Family: about family relations, different aspects, different problems

7. Relationship: with life partner, parents, kids, friend colleagues etc.

8. Sport: about different sports

9. Social service, politics

10. Common sense: management skills and organising skills in day to day life.

Any situation or condition or problem is provided to person for solutions from his chosen topics. He has awarded about his role in the situation considering his age. Certain time is provided to him to think on it. Then he has asked

a. to give his views and decision on it by his way or

b. with the help of guided questions he is induced to give his real views and decision on it.

The structure of the questionnaire is based on the steps from *Charaka* but it is not rigid in this assessment. It is the baseline model. The questions can be asked in moulded form in a purpose to get the most from him for proper analysis according to the contents in his answer or according to the topic. The questions are based on Charaka's guidelines.

It is expected to fill the information from either by talking with the person and with other family members in purpose to have a judgement about his personality; like *Sharira Prakriti*, *Manasa Prakriti*, family culture, social surrounding, emotional soft corners, life goals etc.

### STEP- I

Present your detail perception, gradually; about the given situation with respect to the role allotted to you,

1.).....

2).....

3).....

### STEP-II

a. Present your thinking about good side (merits) of perceived knowledge and defend your logical mode about it.

b. Present your thinking about bad side (demerits) of perceived knowledge and defend your logical mode about it.

### STEP-III

1. Classification of the logical defence

It means how much knowledge presentation in the defence is from the direct mode and that in other modes?

TYPE	<i>Pratyaksha</i>	<i>Anumana</i>	<i>Upamana</i>	<i>Yukti</i>	<i>Aapta</i>
NUMBER					

%					
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## 2. Assessment of co ordination in the knowledge from different modes

Perfect co ordination

Average co ordination

Fair co ordination

No co ordination

## 3. Grading regadiness of modes of the knowledge according to subject

Grade –I

Grade –II

The above *Uhana* derives the Principle Decision (PD)

STEP – IV

A. How am 'I'? (I)

The detail information filled in the form is going to help for this step. If he or his family members cannot present by their own then let him/ them support by guided questions to get proper judgment about him.

Ask him to think put his views on merits and demerits of his personality.

B. Me at present condition

Present yourself regarding to the role character in the given situation.

B.1.Emotional level: (EL)

**B.1.a.** your emotions, expectations, priorities and the most priority, the purpose for the most preference (benefit of self, others or both)

**B.1.b.** Is your logical interpretation going to fulfil your emotions or your duties in life or the both?

B.1.c. Does the duty regard to your period of life?

B.2. Practical level: (PL)

**B.2.a. Health** status, physical and psychological, regarding to strength and imbalance if any

B.2.b. Financial status

B.2.c. Availability of the resources

STEP -V

**PD X I X EL X PL = PROPER DECISION**

Do you think your emotional priority co exist with **P D**? How?

Do you think your emotional priority co exist with '**I**'? How?

Do you think your **PL** is in supportive state to **EL**? YES / NO.

If YES then how?

If NO; then...

1. I think; I will go for PL because PL is more important than PI or EL.
2. I think; I will go for EL. I will take some help to overcome the PL as EL suits to my PI.
3. I think, i will go for EL, because it suits to my 'I' and I will prefer to follow my 'I'.I am ready to face PL.
4. I will go for PL now and not EL. Still I know it don't co-exist PI and suits my 'I'. I will do some smart moves that will make my PL suitable to EL and then I will go for that.
5. I will go for my EL. I will execute my EL in any condition at any cost.

I think, *Uhana* based on these steps definitely clears the confusion and lead to proper decision.

Analysis of assessment:

The stepwise evaluation of presented knowledge is done for methodical analysis of buddhi process

It considers, either person followed all steps or not?

If followed then has he followed them in sequence?

Is every step defended properly?

It helps person to understand the faults in his thinking and correct it at that step concerned to his problem in the life, family, society, or organisation.

Sometimes the decision cannot result into success because of some other executioner problems or some other conditional pressures. The confusion arises at that time about the decision process.

This methodical assessment helps to clear the confusion and to guide that the decision process was right and does not need to be changed. The decision needs little executioner smartness or to wait for the time to come for its success.

#### iv. Questionnaire 'D'

##### Principle:

This is the questionnaire based on the study done on *Charaka's* concept of buddhi along with *Chakrapani and Gangadhara*.

The base line of design of this questionnaire is concept of *Sama buddhi* mentioned in this conceptual study and different subtypes collected.

This mega questionnaire deserves the justice to previous questionnaires. The questionnaires mentioned above are for assessment of specific dimension; hence there is need for the questionnaire that will give multi dimensional judgment about buddhi performance.

##### Objectives:

The concept of *Medha*, *Smriti*, *Dhi*, and *Dhriti* are the basic objectives and other subtypes are the secondary objectives. These are as follow,

*Sama buddhi* = *Sama Medha* + *Sama Smriti* + *Sama Dhi* + *Sama Dhriti*

*Buddhi strength* = *Grahana* + *Smaman* + *Nischaya* + *Niyaman*

		<i>shakti</i>	<i>a shakti</i>	<i>shakti</i>	a shakti
		<i>perceptiv</i>	<i>Recallin</i>	<i>Determinin</i>	Mind
		<i>e</i>	<i>g</i>	<i>g strength</i>	controlli
		<i>strength</i>	<i>strength</i>		ng
					strength
		<i>Dharana</i>			
		<i>shakti</i>			
		<i>Restorati</i>			
		<i>ve</i>			
		<i>strength</i>			
<i>Assessment of buddhi strength</i>	=	<i>Grahana</i>	+	<i>Smaran</i>	+
		<i>shakti</i>		<i>a shakti</i>	
		<i>pareeksh</i>		<i>pareeks</i>	
		<i>a +</i>		<i>ha</i>	
		<i>Dharana</i>			
		<i>shakti</i>			
		<i>pareeksh</i>			
		<i>a</i>			
<i>Indriya</i>	<i>Mano buddhi</i>	<i>Kshanika</i>		<i>Indriya</i>	
<i>buddhi</i>	<i>strength</i>	<i>Indriya</i>		<i>Nischayatm</i>	
<i>strength</i>		<i>buddhi</i>		<i>ika buddhi</i>	
<i>Kshanika</i>	<i>Nischayatmik</i>	<i>pareeksh</i>		<i>pareeksha,</i>	
<i>buddhi</i>	<i>a</i>	<i>a.</i>			
	<i>Manobuddhi</i>			<i>Mano</i>	
<i>Nischayatm</i>	<i>Vyavasayatm</i>			<i>Nischayatm</i>	
<i>ika Indriya</i>	<i>ika</i>			<i>ika buddhi</i>	
<i>buddhi</i>	<i>Manobuddhi</i>			<i>pareeksha.</i>	



<i>Hana,</i>	<i>Upadana,</i>	<i>Vyavrita,</i>	<i>Upahata,</i>	<i>Sahaja,</i>	<i>Sthoola ,</i>
<i>Upeksha</i>		<i>Vyahata</i>	<i>Anupahata</i>	<i>Vainayaki</i>	<i>Sooksma</i>

*Taila buddhi,*  
*Teekshnabuddhi,*  
*Chatura buddhi,*  
*Kalyana buddhi*

**Method of assessment:**

It is expected that assessor should complete the information of every person about body type, *Manas Prakriti*, personal, familiar, and social status or any patho-physiological illness.

Then each assessment is conducted differently with respective method.

#### **iv. a. *Grahana Shakti Pareeksha***

It is the assessment of perception or grasping strength<sup>270</sup>

The assessment is done to assess 'how, what and within how much time the person have understood'. It is done from the knowledge presented by him after perceiving the given object through five senses. It is done with the help of his thinking represented in performance, verbal and body language. The person is allowed to continue the interaction with the object and provided with possible options of the answer.

The method of questionnaire 'A' is exactly followed for this assessment by all means.

#### **iv.b. *Dharana Shakti Pareeksha***

This is the assessment of the restoration strength<sup>271</sup>

##### **Principle:**

*Dharana* is the capacity to restore knowledge in same words and in same sequence. This can be understood through presentation only. *Atanka Darpana* (A. H.su.5) explains the *Dharana* is the uninterrupted presentation of the knowledge<sup>272</sup>. *Chakrapani* explains *Dharana* as the knowledge recalled later after the perception.<sup>273</sup>

##### **Objects:**

Any audio, visual, audiovisual object is provided for the interaction.

**Objectives:** same like questionnaire 'A'. The six types of interactions (*Sannikarsha*) are the objectives

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<sup>270</sup> . ग्रहणेन ग्रंथादि धारणेन । (च.वि. ४/६) बोधनात् ।

<sup>271</sup> . ग्रंथावधारणेन मेधा । मेधा तु धारणावती बुद्धिः । (च.सू. १/२६ गंगाधर) धारणा शब्दतो शास्त्राभ्यासः । (च.वि.)

<sup>272</sup> . गृहितस्य अविच्छेदेन धारयितुम् मेधा । (आतंक दर्पण च.सू. ५)

<sup>273</sup> . धारणा गृहितस्य उत्तर कालस्मरणम् । च.सू. २९/४ चक्रपाणि ११४२

### **Method of assessment:**

Any audio, visual, audiovisual object is provided for interaction. The interaction with the object is permitted specific time (matter is provided for study) or assessment done on the basis of spot interaction (object is unknown).

The interaction is limited for specific time and not continued during the presentation. The person is asked to present either in written form or in verbal form or in both.

For dimensional and detail assessment objectives from questionnaire 'B' can be helpful. It should contain the questions like missing words, one sentence answers, quoting correct dates and the years of the events. Chanting poems, reciting *Shloka* and *Stotra* gives the capacity of restoration. There are coding games; where some names or the numbers are assumed for some specific words and then students have to play by answering the question.

### **Analysis of the assessment:**

The presented matter is analysed on the basis of actuality, the sequence, and the fluency of representation.

There are many variables influences in the assessment of *Dharana* like known subject or new subject, visual subject or audiovisual, or language and liking or non liking of the subject, the topic coinciding age or over the age, body type, age (*Kapha*, *Pitta*), Skills acquired by special training, use of *Medhya Rasayana* also influence this performance.

The variability can be limited by specifying the age, subject, topic, and the duration for interaction by giving options for the selection of the subject and by classifying the group having *Medha* booster things.

The assessment represents the quantitative evaluation through marks. Generally, present examination systems at the schools are based on this concept. The evaluation results from the schools are assessment of only *Dharana* strength.

#### iv.c. *Smarana Shakti Pareeksha*

This is the assessment of the recalling strength<sup>274</sup>

##### **Principle:**

The recalling strength is the capacity of representation of the perceived or experienced knowledge again. It is the strength related to *Dharana*.

*Atanka Darpana* stated that the representation of the knowledge mostly in the same words but not in the same sequence and not so fluently is *Smriti*.<sup>275</sup>

*Dharana* expects presentation exactly in the same words and in the same sequence with fluency. *Smriti* expects content of representation than the sequence. *Dharana* is assessed within specific time after finishing the interaction and *Smriti* immediately or any time after finishing the interaction.

**Objects:** The audio, visual or audiovisual or any other *Indriya* object like paragraph, picture, film, storytelling etc. is provided for interaction for specific time.

##### **Objectives:**

- a. Objectives are same like questionnaire 'A' i.e. six types of *Sannikarsha*
- b. The objectives of questionnaire 'B' i.e. *Shruti, Vigyana, Dharana, Vachana Shakti*
- c. The causative factors can be incorporated for methodical assessment of *Smriti*. These are like seeing the cause, features, similarity, controversy, may be due to intension, practice, or repeated interaction. Rarely Yogi's superior state of knowledge provides the experience of some memories.

##### **Method of assessment:**

The audiovisual (separately or combine) or any other *Indriya* object like paragraph, picture, film, storytelling etc. is provided for interaction for specific time (30 days or 30 minutes etc). Then the person is asked to represent the knowledge with the help of question paper immediately after interaction or after some duration.

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<sup>274</sup> . स्मरणेन स्मृतार्थानां प्रकाशनेन । (च.वि. ४/६)

<sup>275</sup> . अविच्छेदेन धारयितुम् मेधा । विच्छेदेन स्मृतिम् । आतंकदर्पण

The *Dharana* strength is assessed by providing options but in assessment of *Smriti* strength options are not provided.

For this assessment the objectives are moulded in the form of questionnaire B. Some questions related to general knowledge, specific knowledge and descriptive knowledge; some fast questions also designed to assess the speedy recalling capacity in assessment of memory.

For the assessment of mode of recalling the person is asked to present the knowledge and the ways how he memorised it.

Analysis of the assessment:

The presented matter is analysed on the basis of

1. The level and the quantity of recall (level of interaction)
2. The time for recall
3. The duration after the interaction to recall

The evaluation of memory is on the basis of the presentation immediate after the interaction and some period after the interaction.

**Grade I:** If the knowledge (content) presented immediately after the interaction within the given time is the same as it is after some duration.

**Grade II:** if the knowledge presented after the period is more than the immediate.

**Grade III:** if the knowledge presented after the period is less than the immediate.

There are many variables influencing strength of memory as like in *Dharana*. Those are *Sharira Prakriti*, age, liking or disliking about the subject, media of representation of provided subject, duration of interaction with subject, age relativity of subject, intake of memory booster drugs or nutritional supplements or specific memory training program does show the influence on the strength. The emotional state of mind also influences assessment of memory strength.

The efforts are made to stabilise the variability by

1. Asking to chant *Aum* or *Mantra* before the interaction

2. Providing specific period for interaction
3. Providing optional subjects for the choice
4. Classifying those having memory boosters or the training

Stabilising variability gives proper assessment of recalling strength.

The recalling capacity is the composite functions i.e. *Dharana* and *Smarana*. The recalling is dependent on *Dharana*. The analysis of both the presentation is can be done in following ways,

**1. Better *Dharana* and better *Smarana*:** The knowledge is recalled within a short time and represented fluently and in sequent.

**2. Low *Dharana* and Low *Smarana*:** The knowledge is recalled with strong efforts and represented poorly or absolutely nothing or taking long time to represent.

**3. Low *Smarana* and better *Dharana*:** The representation is fluent and better (by quality and quantity) immediately after the interaction and within a short time than that is after some period. The option system also cannot recall any more at that time.

**4. Better *Smarana* and low *Dharana*:** The representation is better after some period provided with more time span than that is immediately after interaction.

This type of analysis of assessment can differentiate the role of *Smarana* and *Dharana* in representation.

#### **iv.d. *Kshanika Buddhi Pareeksha***

Assessment of the strength of *Kshanika buddhi*

##### **Principle:**

Buddhi represents at *Indriya* level only for a moment. Each *Indriya* represents this buddhi.

**Objectives:**

The momentary actions observed in motor organs at that moment

**Method of assessment:**

The *Indriya* object is interacted with *Indriya* organ at its specific range and the momentary actions are observed and noted.

No .	Type of Buddhi	Place of interaction	Type of exam.	Objects for exam	Symptoms to be observed
4.d .i	<i>Twagendriya Kshanika</i>	the part of skin very sensitive to touch	Visual ( <i>Darshana</i> )	Very soft or sharp touch at skin of thigh, chick, neck, feet, chilled or very hot touch to hand and feet.	Contracting and rejection actions of skin, hand, and feet at the moment of interaction.
4.d .ii	<i>Chakshushi Kshanika</i>	eyes	<i>Darshana</i> in general & special (i.e. scope etc.)	Strong light beam	Eyelids are closed tightly, optical muscles get contracted, sudden opposite movement of neck at the moment of interaction.
4.d .iii	<i>Shravani Kshanika</i>	Ears	<i>Darshana</i>	High intensity of sound	Efforts to block the interaction by putting hands to close the ears.
4.d .iv	<i>Ghranendriya Kshanika</i>	Nose	<i>Darshana</i>	Bad or strong smell	Efforts to block the interaction by forcefully closing nose and sudden rotation of neck in opposite direction to smell.

4.d .v	<i>Rasanendriya Kshanika</i>	Tongue	<i>Darshana</i>	Very salty, bitter or pungent piece of food, over ripen, decomposing food article.	The piece of food is seen immediately thrown out of the mouth, splitting out at the moment of interaction.
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**Analysis of assessment:** The observations are analysed on the basis of range of the object and intensity of reflected momentary actions.

There are some influencing factors are as follows,

1. The strong determination of mind (here *Manobuddhi* superimposes the *Indriya Kshanika buddhi*)
2. The sensitivity of mind or hypnotised state of mind or emotionally hampered state of the mind.
3. Induction of *Indriya Pranavaha* blockers or *Rasa Sangyavaha* blockers e.g. alcohol, anaesthetic drugs

The consideration of the above factors gives us proper understanding about the strength of *Indriya Kshanika buddhi*.

#### **iv.e. Nischaya Shakti Pareeksha**

This is the assessment of strength of decision.

**Principle:** The ability to think merits and demerits, also benefit or non benefit and properness or improperness is the buddhi strength.<sup>276</sup> i.e. proper strength of decision

<sup>276</sup> . स्वशक्तिबलेन कार्याकार्ये हिताहिते नित्यानित्ये प्रवृत्तिनिवृत्ति उपदेशस्य चिकीर्षा । च. सू. ११/६, गंगाधर ४९६ (तया प्रयुक्ता यथार्थशासनम् अर्थस्य शिष्टिः तया प्रवर्तते इति शिष्टाः।)



Person's efforts inputted in representation are the only way to understand it. The assessment is done according to the type of buddhi i.e.

*Nischayatmika Indriya buddhi* and *Nischayatmika Mano buddhi*

#### **iv.e.1. *Nischayatmika Indriya Buddhi Shakti Pareeksha***

This is the assessment of strength of decision of *Indriya buddhi*

##### **Principle:**

It represents at *Indriya* place, at the time of interaction of *Indriya* with its object. It analyses and decides properness and improperness of the knowledge perceived by *Indriya*.

The rightness and level of knowledge presented gives the strength of *Indriya Nischayatmika buddhi*.

##### **Objectives:**

The objectives of questionnaire 'A' (six types of *Sannikarsha*) and questionnaire 'B' (*Shruti, Vigyanam, Dharana, Vachana Shakti*)

##### **Method of assessment:**

Any of the object e.g. paragraph, music, film, picture, smell, eatable is provided for interaction for specific time. Person is asked for detailed presentation that perceived or asked to reply the questions; asked (written or oral). That presentation is analysed and marked or graded.

No.	object	mode	Type of exam	Knowledge - general	Knowledge descriptive	Knowledge - special
I. <i>Nischayatmika</i> <i>Chakshurindriya buddhi Shakti</i> (Capacity of visual decisions)	Any visual object- picture, film, paragraph ...etc.	direct	asking leading or non leading questions	Brief or rough understanding about the object i.e. pot, tree, photo, action etc.	The understanding like mud pot / glass pot, small pot or medium pot, round pot or oval pot, blue pot or red pot etc.	The specific understanding like China mud pot /plaster of Paris pot (material), <i>Rama</i> green/peacock green ( colour), glossy /mat finish, rough /smooth (texture), like in that photo or that house comparison) , with a little scratch
II <i>Nischayatmika</i> <i>Shravanendriya buddhi Shakti Pareeksha</i> (Capacity of audio decision)	Any sound form, different music, story telling, lecture etc	Direct	asking leading or non leading questions	Understanding various sounds e.g. parrot, tiger, mother, grandfather, Etc.	Soft or harsh sound, low, or high pitch, type of musical instrument	Understanding the person by hearing only his voice (generally known person), understanding meaning by tone, understanding words from speedy presentation, understanding

						sound similarity, nearer and distant sound, understanding missed word, faulty pronunciation, odd word etc.
III. <i>Nischayatmika Sparshanendriya buddhi Shakti</i> (Capacity of decisions of sense of touch)	various objects with different touch i.e. jelly hard stone, ice, paper etc	Direct	asking leading or non leading questions	Understanding dry, unctuous, hot & cold, soft & rough types of touches, Understanding stones cloth, plastic only by touch.	Understanding warm, hot, too hot or cold, chilled or rough, over rough.	Understanding leather smooth, silky smooth, butter silky, or malai silky, greasy oily, no greasy oily, etc types of specific touches, very specific type of understanding by touch sense i.e. Understanding the emotions of person's touch.
IV. <i>Nischayatmika Rasanendriya buddhi Shakti</i> (Capacity of decisions of taste)	Different food articles	Direct	asking leading or non leading questions	Understanding normal six tastes like sweet, sour, bitter etc.	Understanding associated taste sweet & sour, sour astringent or understanding hot test of green chilli, ginger, black	Understanding the name of the food article by the taste, understanding the gradations like cheesy salty, salty etc., understanding

					pepper or red chilli.	excessive presence or the absence of salt. It is also very specific strength to understand the artificial and the natural taste.
V. <i>Nischayatmika</i> <i>Ghranedriya buddhi</i> <i>Shakti</i> (Capacity of decision of smell)	Different essences, fragrances	Direct	asking leading or non leading questions	Understanding good smells and bad smells, understanding smells of some of common flowers and fruits	Understanding silent smell, soft smell, irritating smell or pacifying smell, relaxing smell.	Understanding the main ingredients from the smell in combination and understanding natural and artificial smells.

## Analysis of the assessment

The presented knowledge is analysed on the basis of accuracy i.e. properness and then level of accurate knowledge is graded or marked accordingly.

There are many factors influencing the process of proper decision.

These are as follows,

1. The healthy state of *Indriya* organ and related *Indriya Pranavaha Srotus*.
2. The unhampered state of mind and ego along with *Rasa Sangyavaha Srotus*.
3. The frequency and duration of interaction with same object. (*Abhyasa*)
4. Age
5. Special training or the guidance (*Samskara*)

These are very helpful to analyse perceived knowledge properly.

The efforts are made to limit the influencing factors by classifying the groups according to age and according to the period of interaction, by limiting the time for interaction, including the persons who are healthy in respect to *Indriya* organ, *Indriya*, *Prana* and *Indriya Pranavaha Srotus*,

Pacifying and relaxing the mind and *Rasa Sangyavaha Srotus* by chanting *Aum* or *shloka* or prayer.

Thus strength of *Nischayatmika Indriya buddhi* can be assessed, evaluated, and graded properly.

Many games can be designed to assess *Indriya buddhi* using *Indriya* objects in different way, at different level /mode / type of interaction.

***Nischayatmika Indriya buddhi – some assessment tools*****Principle:** Questionnaire 'A' and Questionnaire 'B'**1. *Nischayatmika Drik Indriya buddhi pareeksha***O= oral    W= writing    SSSamavaya = *Samyukta Samaveta Samavaya*

NO	TYPE	MARKS	QUESTION
1 (o)	<i>Samyoga, Shruti, Roopam</i>	1	Recognise the four things kept in front of you
2 (o)	<i>Samyukata Samavaya, Vigyana, Parimana, Para, Apra, Samyoga</i>	1	There are four bottles and four lids; match the pair. There are four different sized pots and the four things; place them properly
3 (w)	<i>SSSamavaya, Vigyana, Para, Apra, Prithaktva</i>	2	Join the same pictures from the group of 4/5 pictures
4 (w)	<i>SSSamavaya, Vigyana, Anumana, Para, Apra, Prithaktva, 2D</i>	2	There is a picture with its five different shadows from which only one is correct; find the correct shadow of the picture
5(w)	<i>SSSamavaya, Vigyana, Anumana, Para, Apra, Prithaktva, 2D</i>	2	There is a picture with its four different mirror images from which only one is correct; find the correct image
6(w)	<i>SSSamavaya, Vigyana, Anumana, Para, Apra, Prithaktva, 2D, Prithaktva, 2D</i>	2 4	Find differences from the given two pictures a. Four differences b. eight differences
7 (w)	<i>SSSamavaya, Shruti, Samyoga, Viyoga, Visheshana Visheshya Abhava, Para, Apra, Prithaktva, 2D</i>	2 4	Find mistakes from given picture. a. Four mistakes b. eight mistakes

8 (w)	<i>SSSamavaya, Dharana, Niyamana, Prithaktva</i>	2	Help the puppy (dog) to find the proper path to go to his mother
9 (o)/(w)	<i>SSSamavaya, Dharana, Para Apra (karma Samyoga)</i>	2 4	Write immediately names of the pictures in the same sequences as shown to you.
10	<i>SSSamavaya, Dharana, Anumana, Prithaktva.</i>	6	There are transparent plates with different figures. There are some pictures showing the resultant image of combination of three plates. See the given picture and find the three plates and join them properly to make the same.
11(o)	<i>SSSamavaya, Vigyana, Dharana, Para, Apra, Samyoga, Viyoga, Prithaktva. 3D</i>	6	Three different shapes with three different colours and three different designs. There are three dice from which one is of colour, one is of shape, and one is of design. Play with the dice and select the proper plate as per the directives of the dice.
12(o)	<i>SSSamavaya, Vigyana, Dharana, Samyoga, Viyoga, Prithaktva, Para , Apra</i>	4	Find the proper sequence and write the correct No. in the box from given four different sequences of different symbols.
13 (O)/ (W)	<i>SSSamavaya, Pratyaksha, Anumana. Vigyana, Pratibha</i>	6	Write the six sentences about the given picture.
14 (o)	<i>SSSamavaya, Vigyana, Prithaktva, Vachana Shakti (the time i.e. speed is</i>	For h correct answer	If you cannot answer please say pass and go for the next Question.

	<i>important)</i>	=2 marks. Wrong answer = -1 mark	
14.A	+ <i>Anumana, Para, Apra</i>		Show the tricky picture of green fruit. What is the name of the fruit guava or pear?
14.B	+ <i>Anumana, Upamana, Para, Apra</i>		Show the picture of the nature. What season is going on in this picture?
14.C	+ <i>Anumana, Upamana, Parimana, Para, Apra</i>		Show a group of animals drown at the same height. Which is the tallest animal in this group?
14.D	+ <i>Anumana, Upamana and Yukti, Viyoga, Para, Apra</i>		Show the small part (tail, eye etc.) of the picture of the animal/ fruit. Which are this fruit /animal?
14.E	+ <i>Anumana, Yukti, Samyoga, Para, Apra, Visheshana Visheshya Abhava.</i>		Show the picture of any indicative situation. What mistake the 'x' person is doing in this picture?
14.F	<i>Anumana, Upamana, Abhava Vishesh.</i>		Show the partial part of the picture like face, leg etc. what photo is this?

## 2. Nischayatmika Shravanendriya buddhi pareeksha

NO.	TYPE	MARKS	QUESTION
1.	<i>Samaveta Samavaya, Shruti, Shabda</i>	1	Make five sound and ask to recognise them
2.	<i>Samaveta Samavaya, Shruti,</i>	1	Four boxes with different materials in it to make different sounds. One box in a



	<i>Samyoga, Para, Aparā, Prithaktva.</i>		hand sounding similar to one of the box. Ask to find the box that matches the box in the hand.
3.	<i>Samaveta Samavaya , Dharana, Vigyana, Shabda, Samyoga, Prithaktva, Para, Aparā, Visheshana Visheshya, Abhava.</i>	2	Two groups of boxes in two different colours, sound different. Three pairs are similar. One box sounds different. Ask to find that box.
4.	<i>Samaveta Samavaya , Dharana , Shabda, Para , Aparā ,Samyoga</i>	2	Make three sounds in right ear and three in left ear. Ask to tell or to write the sound names in the same sequence of each side. Or make different sounds from different directions and ask to tell them accordingly.
5.	<i>Samaveta Samavaya, Dharana, Shabda, Para, Aparā, Samyoga</i>	2	Sound the complicated sentence like any tongue twister and ask to recite it again.
6.	<i>Samaveta Samavaya, Dharana , Vigyana, Anumana, Upamana, Yukti, Dhwanarthā</i>	2	Tell a joke considering age and observe the level and the duration of understanding.
7.	<i>Samaveta Samavaya, Vigyana, Dharana, Shabda, Samyoga , Viyoga, Para, Aparā, Anumana , Upamana, Pratibha</i>	4	Provide a small piece of dramatic conversation and ask them to write five sentences on it.
8.	<i>Samaveta Samavaya, Dharana, Shabda, Samyoga, Para, Aparā, Prithaktva.</i>	2	Provide a group of four different melodies from which one is in descending order and three are in ascending order. Ask to find the different one.
9.	<i>Samaveta Samavaya, Dharana, Vigyana, Dik,</i>	2	Close the eyes with the cloth and sound the object in one of the direction then

	<i>Shabda, Samyoga, Prithaktva.</i>		open the eyes and ask to find the direction from where you heard the sound.
10.A	<i>Samaveta Samavaya, Vigyana, Dharana, Vachana shakti, Shabda, Para, Apra, Prithaktva.</i>	For correct answer =2 marks. Wrong answer = -1	Sound one male voice and one female voice in tricky way and ask to recognise the first one.
10.B	”		Sound the specific animal voice and ask to recognise it.
10.C	+ <i>Parimana and Anumana.</i>		Sound one voice from close and other from distant and ask them to recognise.
10.D	+ <i>Anumana, Upamana, Yukti and Prithaktva</i>		Three sentences having the same word but different meaning by the tone. Ask to recognise the sentence in a good sense.

### 3. Nischayatmika Drik Shravanendriya buddhi Pareeksha

NO.	PROPERTY	MARKS	QUESTION
1	<i>SS Samavaya, Vigyana, Dharana, Pratibha, Roopa, Shabda, Samyoga , Viyoga, Prithaktva</i>	2	See the emotions in the picture and sounds them.
2	<i>SSSamavaya, Samaveta Samavaya, Vigyana, Roopa, Shabda, Para ,Apra, Samyoga, Viyoga, Anumana, Upamana</i>	2	See the movements and expressions and recognise what it sounds. E.g. See that moon, See that bird....,yes... yes.. that's the one....go out of the class
3	<i>Samaveta Samavaya, Shruti,</i>	2	Hear the sound and follow them with the

	<i>Dharana, Niyamana, Vachana shakti, Shabda , Roopa, Samyoga ,Viyoga</i>		actions if the action doesn't follow the sound then it's a foul ;the leader is allowed to make a foul purposely e.g. In a pond in a farm crow bhurrrr....., or to eat or to drink
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#### 4. Nischayatmika Sparshanendriya buddhi Pareeksha

It needs to close the eyes with the cloth belt for this tool.

NO.	PROPERTY	MARKS	QUESTION
1.	<i>Samyukta Samavaya, Shruti, Sparsha , Samyoga</i>	1	Provide four different touches for feeling and ask to recognise and tell them
2.	<i>Samyukta Samavaya, Shruti, Dharana, Para, Apra, Prithaktva.</i>	1	Ask to feel the provided four different touches; then feel and compare the touch in examiner's hand and find the same touch.
3.	<i>Samyukta Samaveta Samavaya, Vigyana, Sparsha, Para, Apra</i>	2	Provide four different polish papers of different grades or the different oils of different viscosity and ask to recognise them by grade.
4.	<i>SSSamavaya, Vigyana, Sparsha, Para, Apra, Prithaktva</i>	2	Put three different touching objects in one bag and same in the other bag and ask to match the pair.
5.	<i>SSSamavaya, Dharana</i>	2	Feel the five touches in a sequence and ask to tell them in the same sequence.
6.	<i>SSSamavaya, Dharana, Samyoga , Para Apra</i>	2	Provide three touches to right hand and three to left hand to feel, and then ask to tell them in the same sequence of both the sides.
7.	<i>SSSamavaya, Visheshana Visheshya Abhava, Dharana , Sparsha, Para, Apra, Prithaktva</i>	2	First allow to feel the four surfaces then change one and ask to find that replaced object.

8.	<i>SSSamavaya, Abhava, Sparsha, Para, Apra, Prithaktva</i>	2	Provide the four similar surfaces from which one is little bit scratched or tarred. Ask to find the different one.
9.	<i>SSSamavaya, Abhava, Vigyana, Sparsha, Para Apra, Samyoga, Prithaktva</i>	2	Provide the four plates of four different touches in specific sequence to feel. Change the sequence in one of the plate and ask to find the different one.
10. A	<i>SSSamavaya, Vachana shakti, Shruti, Sparsha 2D</i>	For each correct answer =2 marks. Wrong answer = -1 mark	Provide the metal object with partially smooth and partially rough touch either in cold or hot temperature and ask to recognise the different touches that you feel in the object.
10. B	<i>+ Vigyana, Sparsha, Samyoga, Para, Apra 2D</i>		Provide the soft object with rough touch and ask to tell two touches immediately.
10. C	<i>10A + Vigyana, Pratibha, Anumana, Sparsha, Samyoga, Prithaktva</i>		Draw some letters on the back with the help of figure and ask to recognise them.
11	<i>SSSamavaya, Pratibha</i>		Provide the object to feel and ask to write four or five sentences about the touch of the object.

**5. Nischayatmika Ghranedriya buddhi Pareeksha**

It needs to close the eyes with the cloth belt for this tool.

NO.	TYPE	MARKS	QUESTION
1.	<i>Samaveta Samavaya, Shruti, Gandha</i>	1	Recognise the provided four different smells like lemon, rose, cumin, strawberry
2.	<i>Samaveta Samavaya, Dharana, Gandha, Para, Apra</i>	1	Feel the smells in a sequence and tell them in the same sequence.
3.	<i>Samaveta Samavaya, Gandha, Para, Apra, Prithaktva</i>	2	Find the proper pairs of the smell from the bag just by feeling the smell.
4.	<i>Samaveta Samavaya, Pratibha, Gandha</i>	4	Write or tell the four sentences by experiencing the given smell.

**6. Nischayatmika Drik Ghranedriya buddhi Pareeksha**

NO	TYPE	MARKS	QUESTION
1	<i>Samaveta Samavaya, Para, Apra, Samyoga, Prithaktva 3D</i>	4	Find the proper pair of the ampoules of same size, same colour, and same smell.

**7. Nischayatmika Ghran Drik Shravanendriya buddhi Pareeksha**

NO.	TYPE	MARKS	QUESTION
1	<i>SSSamavaya, Para , Apra, Samyoga, Prithaktva 3D</i>	6	Find the proper pair of the ampoules of same colour, same smell, and those sounds same.

**8. Nischayatmika Rasanendriya buddhi Pareeksha**

It needs to close the eyes with the cloth belt for this tool.

NO.	TYPE	MARKS	QUESTION
1.	<i>Samaveta Samavaya, Shrutam, Rasa</i>	1	Recognise the provided four different tastes
2.	<i>Samaveta Samavaya, Shruti, Dharana, Para, Apra, Samyoga</i>	2	Taste the six different objects and then tell or write their names in the same sequence.
3.	<i>Samaveta Samavaya, Vigyana, Para, Apra, Prithaktva</i>	1	Find the perfect same taste as the taste of the object in the hand from provided group of four tastes.
4.	<i>Samaveta Samavaya, Vigyana, Rasa, Para, Apra, Prithaktva</i>	2	The tastes provided are tomato sauce, lemon juice, tamarind sauce, kokum pulp. Find the difference in the shade of the taste and the grades of the sourness.
5.A	<i>Samaveta Samavaya, Vachana shakti, Samyoga, Rasa</i>	Correct answer=2 Wrong answer = -1 mark	Taste the given salt – is the mouth leaking or drying?
5.B	+ <i>Viyoga, Prithaktva</i>	Correct answer=2 Wrong answer = -1 mark	Provide two samples of mixture Lemon + sugar and lemon + salt and ask to find the contents
5.C	+ <i>Abhava, Prithaktva, Viyoga</i>	Correct answer=2 Wrong answer = -1 mark	Ask to taste the <i>Hingvastaka churna</i> --- which taste is not present in this powder.

#### **iv.e.2. Nischayatmika Manobuddhi Shakti Parreksha**

This is the assessment of strength of decision making at the level of mind.

##### **Principle:**

The process of decision making explained by *Charaka* (questionnaire 'C')

##### **Objectives:**

Same like in Questionnaire 'C'

##### **Method of assessment:**

Same as like questionnaire 'C'; All matter from questionnaire 'C' as it is incorporated to understand the assessment.

This strength cannot be quantified; it can be evaluated in grades. The grade can be different according to the level of perception, the period of interactions, number of experiences and types of experiences faced.

The correctness or incorrectness is not the only parameter of assessment of decision but evaluating decision along with that is the right way of assessment. It is the personalised assessment; so the level of ego, level of ethics and level of emotions are other influencing factor. The decision process i.e. buddhi performance also seen some times favouring emotional factor, sometimes the practical factors, sometimes without considering both it follows the correctness of principle.

Many of the times one has to regard the practical sense, situational pressure, emotional circumstance, and also the possibility of success and has to mould his original attitude to come to a decision.

##### **Analysis of assessment**

The analysis of this type of assessment can be done at the level of correct decision and at the level of proper decision and at the level of successful decision.

The proper decision is *Sama buddhi*; hence the grade of making proper decision is more important. The decisional output might not be 100% correct for that time, it might not be

100% successful, but it is expected to be proper with emotional considerations and while respecting ethical codes.

The final evaluation can be presented by interrelating these grades as follows,

If the proper decision grade is closer to the principle decision grade – One star

If it is closer to both types of decision grade (principle and successful) - Two stars

If it is closer to success decision grade but distant to principle grade – No star

#### iv. e. 3. *Vyavasayatmika Manobuddhi Shakti Pareeksha*

This is the assessment of the strength of mind

**Principle:** The capacity to hold the mind is the *Niyamana Shakti*. Actually it is the assessment of *Dhriti*. *Sama* type of performance controls the mind drive towards the proper decision at its own level and controls the mind drive towards proper conveying codes at the level of others.

##### **Objectives:**

1. *Sharira Prakriti* (Body type) and *Manasa Prakriti* (Psychological type)
2. **Strength of *Dhriti* and mind.** अलौल्येन धृतिम्।अलौल्यम् अचंचलत्वम्। च. वि. ४/८ *Alaulyam*  
i.e. Lack of instability is the symptom from which it is possible to guess the level of *Niyamana Manobuddhi* strength
3. The **grade of favour** in between the principle decision and 'I' (founded, emotional, practical)
4. The **level of acceptance** of mind or the level of ego
5. Ability of **presenting emotions** and managing them accordingly in practice
6. Ability to **work with a group** of people
7. Having the **awareness about the smart and ethical tools** of execution, proper talkative skills. (*Siddhi, Keerti, Daya* ...)



### **Method of assessment:**

*Vyavasayatmika Manobuddhi* is very unstable; so difficult to assess and to conclude properly. There is no questionnaire that can give proper evaluation. The assessment cannot be considered standard as it is not possible to stabilize all the variables in this type of performance.

The dialogues with the person and with his colleagues or family members with the help of above objectives according to his profession, marital status, personal and family events, relations with friends etc. may give the rough idea about his behavioural mode. It is possible to have a judgement about the strength of *Vyavasayatmika* by correlating this information with his physical and psychological *Prakriti*.

### **Analysis of the assessment:**

The analysis is very necessary in case of *Vyavasayatmika* as it is too unstable. Analysing it on the basis of natural and artificial level gives the proper evaluation. It can be possible as follows,

Does the *Vyavasayatmika* coincide with the decision through proper process of thinking? Does it coincide the situational conditions but not with the real decision? or does not coincide with his attitude by *Prakriti*?

The executing decision is ranked by inter relating these factors; which will lead to the judgement about the strength of *Vyavasayatmika buddhi*.

### **The comparative study of the questionnaires**

The four types of questionnaires are made available with this study for assessment of buddhi in different dimensions; which are based on *Charaka Samhita* with commentators.

The conceptual comparison of these questionnaires is as follows,

Qu. No.	Assessment of	speciality	Role of emotion s/ ego	Assessment form	Limitations
Qu. 'A'	level of presented knowledge in direct & other modes,	various aspects of <i>Indriya buddhi</i> present in active mode	Minor	Grades or marks	Does not include various modes written mode, oral mode, fast fire mode
Qu. 'B'	Indriya and Manobuddhi, various dimensions of buddhi like <i>Medha, Dharana, Smriti, Dhriti, Pratibha,</i> and <i>Dhi</i> and speed of <i>Dhi</i>	Comparison of capacity, depth & holistic, conceptual and practical perspective, Perspective of speed and innovation, word ( <i>Shabda</i> ) and meanings ( <i>Artha</i> ).	Minor	Grades and marks	Does not assess methodical properness.
Qu. 'C'	Process of making decision.	Methodical assessment of <i>Indriya and Manobuddhi</i>	major	Evaluation in grade	No measuring standard, no comparison
Qu. 'D'	<i>Indriya</i> and <i>Manobuddhi</i> with their subtypes up to <i>Vyavasayatmika Medha, Dhriti, Smriti</i> and <i>buddhi</i> and also the collective buddhi performance	separate assessments of each dimension, assessment of decision and process of decision (method)	Depends on the types	Grades and marks	

#### C.4. The collective evaluation of these questionnaires

Questionnaire A and B deals with the end product i.e. decision. They don't deal with influence of *Aham* of person or emotions in the process. Questionnaire A deals with number of various *Indriya buddhi* present in active phase where as questionnaire B deals with capacity of various *Indriya buddhi* present in active phase. So these questionnaires are useful in assessment at the mass scale or in population based studies.

The above evaluation and comparison concludes that the questionnaire A and B are useful for the clinical work in large population; not the other. Questionnaire B is more ideal for group comparison and provides different modes for dimensional assessment.

There is very small role of emotional mind in assessment of *Indriya buddhi*; so assessment tool can be designed mainly on the basis of knowledge of direct mode from *Indriya buddhi*.

The leading questions with options in answer sheet minimises the role *Smriti* in the presentation.

These directives in designing the questionnaire for survey based study will extract the 'pure decision making strength' from the assessment



## Chapter 5: CLINICAL STUDY

### 5.1. Development of the questionnaire

The analysis of each questionnaire from *Charaka* was done (ref. -4.f., 4.g). Collective evaluation of all these questionnaires was done and the final questionnaire was designed to assess the pure decision power; specifically in mass population (II & III Std). (See the Model questionnaire at Appendix - 1) The relation of variables with questionnaire is shown as follows,

Qus. No	Question	Expected to be done	Variables	interaction Mode	Domain
1	There are three pairs of hand gloves and student has to match similar gloves to show correct three pairs.	Different shaded bands are on the gloves and student has to compare the similar sequence of bands for making correct pair.	<i>Para,</i> <i>Apara,</i> and <i>Samyoga</i>	direct	<i>Vigyanam</i> compariso n
2	There is a picture of cat and other five pictures showing different shadows of the cat. Only one shadow is correct and one has to select that from the group and has to write the number in the box.	One has to select correct shadow by comparing each part of shadow to cat picture i.e. has to see <i>Aparatvam</i> of the features with shadow and make it separate & write the number	<i>Para,</i> <i>Apara,</i> <i>Prithaktva</i>	direct mode	<i>Vigyanam</i> non guided compariso n
3	A group of five different faces. Only one face tunes to given description that should be chosen	has to separate the face by seeing <i>Aparatva</i> to all given description	<i>Para and</i> <i>Apara and</i> <i>Prithaktva</i>	direct mode	guided compariso n
	Different chains	has to understand the	Samyoga,	direct	Compariso

4	designed by four different figures in specific sequence; find out the chain with correct sequence and write the number in the box.	combination of figures in specific manner/sequence and has to select the right one by separating out the incorrect	<i>Samyukta Samyoga and Prithaktva</i>	mode	n of combinati on of figures and their pattern
5	four balls of different sizes and four different sized pots choose appropriate pot for them	has to judge the measurement of the ball and the size of opening of the pot to place it inside the pot	<i>Parimana and Para; Apra</i>	direct mode	Compariso n of measurem ent
6	The picture is provided to students and six pieces of that picture are placed in scattered position and in irrelevant direction. Organise the same picture with the help of pieces by writing their numbers.	has to see the similarity of pieces with given picture by turning them visually and imaging them in mind , then have to see proper place where it matches	<i>Para; Apra Samyoga</i>	direct mode, <i>Upama na , Anuma na</i>	Compariso n with direct & indirect mode
7	The set of two pictures are provided to between them.	Find and mark at the difference on the picture	<i>Prithaktva</i>	direct mode	Compariso n <i>Aparatva Prithaktva</i>
8	Picture is provided drown with lots of mistakes. Students are asked to find out the mistakes.	find the places where the correctness is missed	<i>Abhava vishesha, Prithaktva</i>	direct mode	<i>Abhava vishesha</i>
9	0 to9 Numbers are provided in box.	Numbers are provided, one has to	<i>Sankhya Samyoga</i>	direct mode,	<i>Vigyana Samkhyad</i>

	Students are conditioned to use one number only once and asked to fill the block with the numbers so as their addition from both sides will be 15	play with numbers by adding them but at the same time they have to choose the proper places by assuming the resultant number 15 and by holding addition of one axis while selecting numbers of other axis.	<i>Para, Apara Dharana</i>	<i>Samyog a Anumana</i>	ouble actions & modes
10	Six different colourful pictures are provided to students in specific sequence within short but enough time that they can understand it well. Then asked to write the names in same sequence	Pictures selected generally known to everybody with very simple spellings to write; so that performance focuses only on the sequence; they have seen..	<i>Dharana</i>	direct mode	<i>Shrutam, Dharana</i>
11	Rapid fire type of questions flashed on screen for few seconds, students are asked to write their answers on the paper within some seconds.	students have to see the visual picture on the screen within very few seconds; the question is asked at the same time on the screen	<i>Speed i.e. kala samskara</i>	direct mode, Anumana, Upamana, Yukti	<i>Kala Samskar, Vachan Shakti</i>
11. a	A picture of rainbow is shown on the screen and students are asked to write the name of the season going on?	One has to interact with the picture & infer the relation of rainbow with the season. there is no direct relation like clouds, ponds; so	<i>Para, Apara</i>	direct mode, Anumana, Yukti	<i>Anumana and Yukti</i>

		demands to use logical trick			
11. b	The tricky picture of pair of brinjal in specific angle which may look like a pair of blackberry. write the correct name	have to see & think on every small part separately and carefully and have to assume the other picture	<i>Prithaktva</i> , <i>Para</i> , <i>Apara</i>	Direct mode with <i>Anuma na &amp; Yukti</i>	<i>Vachana Shakti, Yukti</i>
11. c	The tricky picture showing very close up view of surface of Jackfruit leading to confusion of green lawn. Asked to write correct name.	have to see the picture carefully and have to assume/ imagine lawn and have to separate	<i>Para</i> , <i>Apara</i> , <i>Prithaktva</i>	direct mode, <i>Anuma na</i>	<i>Vachana Shakti, Yukti</i>
11. d	Very tricky picture of sketching of group of different animals like cat; Kangaroo, dog, elephant, rabbit etc. drawn in the same size. write the name of shortest animal immediately after display made off	Has to see animal sketches carefully and has to imagine their actual size and has to compare smallest height.	<i>Parimana</i>	Direct mode, <i>Anuma na</i>	<i>Vachana Shakti, Yukti</i> compare
11.e	Picture of <i>Shivaji</i> interrupted by black band on it to block interaction partially. Asked to write the name of king in picture.	have to see picture carefully and have to recall; imagine the similar picture and have to clear out the block	<i>Abhava vishesha, Para, Apara</i>	Direct mode, <i>Anuma na, Upa mana,</i>	<i>Vachana Shakti, Yukti</i> compare <i>Abhava Vishesha</i>
12	Plate Game	has to see the picture	<i>Para</i> ,	Direct	Multiple



	<p>10 transparent plates, each of them has coloured specific figure. Some pictures showing combination of three plates in specific sequence.</p> <p>Asked to select the proper plates and make the same picture</p>	<p>and select proper, similar three plates from 10 plates and have to combine them by assuming the sequence to get the same picture within the given time span( 1 to 1.5 min).</p>	<p><i>Apara, prithktva, Samyoga, Krama Samyoga, Kala Samskara</i></p>	<p>mode, <i>Upama na</i></p>	<p>modes, multiple domains with <i>Kala Samskar</i></p>
13	<p>3D Game</p> <p>27 different cards in three different shapes, in three different designs and in three different colours. There are three dices; one for size, one for colour, and one for design. Student has to play three dices at a time and has to select the only one card fulfilling the three conditions</p>	<p>Has to play the dices and see all of three carefully in short time. He has to hold the three conditions in his mind and has to select the most correct size, colour, and design by separating the other cards within given time span (up to one minute).</p>	<p><i>Dharana, Samyoga, Para, Apara, Prithaktva</i> .</p>	<p>Direct mode</p>	<p>Three dimensional <i>Dharana</i> and pinpoint decision with <i>Kala Samskar</i></p>

## 5.2 Objectives for analysis

The questionnaire is provided with supplementary sheet of some objectives. Some of the objectives expected to be filled by student (name, parent's profession, school grade of past year), some by *Ayurvedic* doctors (prakriti, Lustre, voice strength, nourishment, illness), some by teacher (teacher's comment), and some by other volunteers' (height and weight, enthusiasm, glasses)

The variables were selected in a purpose to analyse the data to find out the linked relation of buddhi performance presented in given questionnaire tool.

No	Objectives	Role	Filled by
1	Medium of school, standard	It is on the answer sheet. It represents the language of study and Age. Will help for comparison	Coded already
2	Gender	Biological variable	student
3	Parent's profession, job	To get an idea about family's educational or the socioeconomic background.	student
4	past year school grade	To get student's performance at the level of conventional education i.e. especially <i>Medha and Smriti</i> ; so data may provide some relation.	student
5	Pre studied or not status	It is expected to write after finishing the answer sheet. pre study i.e. <i>Samskar</i>	student
6	Status of glasses	to quote perceptive status of eye; as the total performance is visual perception	Student/ volunteer
7	Height & weight	It is suppose to give the general fitness ratio i.e. BMI. It was provided by the school from their latest record	volunteer
8	Status of recurrent illness	Students of II & III Std. generally suffer from recurrent cold, fever, cough, or tonsillitis etc. The status of recurrent illness presents general health condition.	Ayur. doctor

9	General nourished/ mal nourished state	A rough judgment on nourished or mal nourished ( <i>santarpita/ apatarpita</i> ) look of the student is to be noted down.	Ayur. doctor
10	Lustre or pallor on face	It represents nourished or malnourished state of <i>Rasa dhatu</i> .	Ayur. doctor
11	Voice strength	Observe the tone and strength of voice during talking with the student. It is noted by coding it in 1, 2, 3 level	Ayur. doctor
12	<i>Prakriti</i>	It is very difficult in case of children's so efforts were made to rule out at least the dominant <i>Dosha</i> if possible and confirm. Especially structure of tongue, general built up, voice tone, hair nature/texture, skin thickness; liking and non liking about tastes are the baseline features were taken into account.	Ayur. doctor
13	Enthusiasm	It is to be noted by observing the student during his/her attempt to play. It shows his attitude during the attempt. This observation is supposed to find out it's any linking with the total performance. It is to be noted in a code -grade 1, 2, 3. It is supposed to note the coding for each game and average code was accounted in the data so as to deduct the variability of personal perception.	Ayur. Doctor/ volunteer
14	Teacher's comment	Teacher is with students throughout the year, knows him/ her well. Teachers were requested to mark their comment in hyper active/ active/ sharp/ normal/ dull.	Teacher

### 5.3. Feasibility study

The feasibility study was done **in 272 students** from the school of both mediums to get judgement about technique of organising in mass scale, suitability of questions, presentation mode of the question, time duration, convenience in arrangement, time factor, H.R. etc. Some minor changes were done in the paper design and also in some questions.

The total assessment was done in **1028** students as per the directives from the synopsis; where **272 students** were assessed in **feasibility test** and **756** students were assessed in final assessment.



## Chapter 6: OBSERVATIONS

The statistical assessment and discussion presented in the thesis represents the final assessment done i.e. in 756 students.

### General classification of data

The data entered and analysed as per methodology. The observations are as follows,

There were 268 students participated from English medium and 487 were from *Marathi* Medium School.

Medium	No of students
English	268
Marathi	487

There were 416 students from second standard and 340 from third standard.

Standard	No of students
2nd	416
3rd	340

There were 367 students were female and 317 were male.

Gender	No of students
F	367
M	317

There were 372 students deserved 'A' grade, 260 got 'B' and 120 were in 'C' grade in the previous academic year.

Grade	No of students
A	372
B	260
C	120

## 2. TBS versus Parent's Profession (socioeconomic status)

One-way ANOVA: TotBud versus Mother's occupation

Source	DF	SS	MS	F	P
Mother	5	14882.9	2976.6	29.97	0.000
Error	750	74500.0	99.3		
Total	755	89382.9			

S = 9.967 R-Sq = 16.65% R-Sq(adj) = 16.10%

				Individual 95% CIs For Mean Based on
				Pooled StDev
Level	N	Mean	StDev	-----+-----+-----+-----+-----
Buz1	13	37.462	6.691	(----*----)
Buz2	30	30.967	11.458	(---*---)
job1	537	33.676	9.856	(*)
Job2	162	22.944	10.284	(-*)
Nil	13	32.846	9.424	(-----*-----)
				-----+-----+-----+-----+-----
				20 30 40 50

HW 352 35

Pooled StDev = 9.967

**The maximum students have their mother working as Housewife (352),** mothers of 185 students were doing job grade 1 (high profile job, intellectual jobs), mothers of 162 students were doing job grade 2 (clerical or technical type of jobs), and only 13 students' mothers were Businesswomen.

Although the students having their mothers doing buz 1 (large scale, medium scale business or intellectual business like consultancy etc.) are very few they were seen showing their TBS very high (32-43) in this assessment.

We have considered the Housewife category as job 1 and observed that the student of those mother were seen with their performance average (32-35); then we **differentiated House Wife category and mother doing ‘job1’ then the observations shows the same performance in both the groups (35).**

The performance of the students doing their mother ‘buz.2’ (small business like carpenter, vegetables, or fruits seller etc.) also observed the same (up to 35). **Very poor performance was seen in the students those mother doing ‘job 2’.**

One-way ANOVA: Tot Bud versus Father’s occupation

Source	DF	SS	MS	F	P
Father	4	25648.5	6412.1	75.56	0.000
Error	751	63734.4	84.9		
Total	755	89382.9			

S = 9.212 R-Sq = 28.70% R-Sq(adj) = 28.32%

				Individual 95% CIs For Mean Based on
				Pooled StDev
Level	N	Mean	StDev	-----+-----+-----+-----+---
Buz1	62	36.532	8.142	(---*---)
Buz2	75	31.347	10.047	(---*---)
job1	362	35.989	8.607	(-*--)
job2	229	23.114	9.912	(-*--)
Nil	28	26.500	10.682	(-----*-----)
				-----+-----+-----+-----+---
				25.0 30.0 35.0 40.0

Pooled StDev = 9.212

About half of the fathers doing ‘job 1’ (362) their children showed TBS 35 - 37.

Only 62 fathers were seen doing ‘buz 1’ but their children showed TBS 34 -39.



The students whose fathers doing 'buz 2' (75) showed TBS 29 -34.

TBS 22- 24 i.e. very poor performances was observed in the students whose fathers were doing 'job2'

The students from the families where there was better socioeconomic status were observed performing in better range and from very low socioeconomic status (job2) were observed performing in very poor range.

### 3. TBS versus father's socioeconomic status versus medium of school.

Students from E/M, Father

Rows: E/M Columns: Father

	Buz1	Buz2	job1	job2	Nil	All
E	11.19	0.37	83.21	2.24	2.99	100.00
M	6.57	14.99	28.54	45.79	4.11	100.00
All	8.21	9.80	47.95	30.33	3.71	100.00

Cell Contents: % of Row

Pearson Chi-Square = 258.617, DF = 4, P-Value = 0.000

Likelihood Ratio Chi-Square = 314.509, DF = 4, P-Value = 0.000

The socioeconomic variation is observed in the both medium schools showed that 83% fathers from English medium were in 'job1'; whereas only 28.5% fathers from *Marathi* medium doing the same.

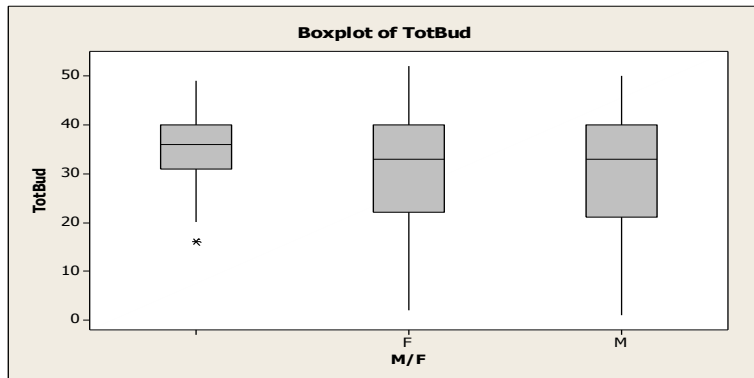
45.8% fathers from *Marathi* medium were doing 'job2'; whereas only 2% from English medium were doing the same.

11% fathers were in 'buz1' category in English medium and 6.5% were from *Marathi* medium. About 15% fathers from *Marathi* medium were doing 'buz 2'; whereas only 0.3% fathers from English doing the same.

The observations showed that 94.5% class in English medium was socioeconomically in sound condition (buz1, job1); whereas 35% class in *Marathi* showed the same status. 66%

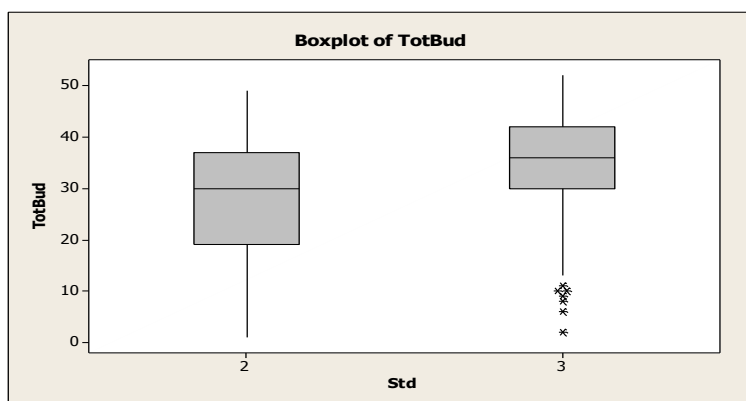
class in Marathi medium was in medium or lower medium socioeconomic range (job2, buz2); which was only 2.6% in English.

#### 4. Total Buddhi Score and gender



The total buddhi score was observed in both the genders and it was found almost similar irrespective of the gender. The lower range (around 20) and the higher range (around 40) of the score are also similar.

#### 5. Total buddhi score and standard

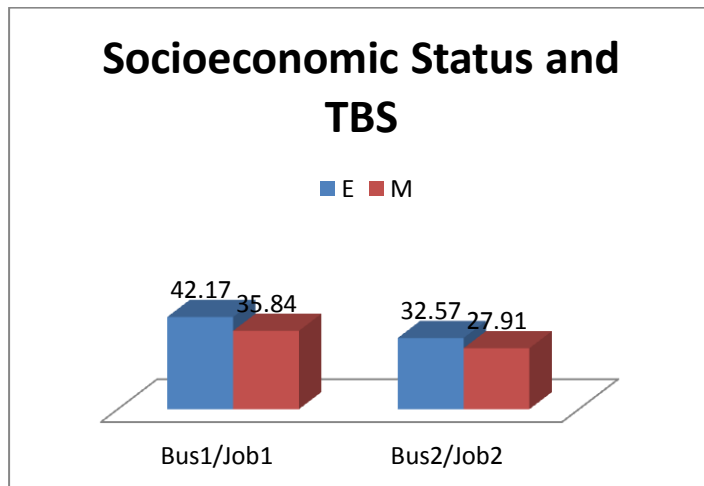


The standard indicates age. The determination capacity grows as the age increases was the pattern observed reflected in the students' assessment.

The average range of total score in Second standards was 18 to 38. In third standard was 28 to 42.

## 6 . Tabulated statistics: SocEco\_Father and TBS

Medium/SocEco	Bus1/Job1	Bus2/Job2
English	42.17	32.57
Marathi	35.84	27.91
Total	39.6	28.05



The observations showed that there was inferior Buddhi performance i.e. TBS in *Marathi* medium students than in English medium from the same socioeconomic class.

(6.6 in sound class and 4.6 in lower medium class); all though there is a lot variation in socioeconomic status.

## 7. Total Buddhi Score and Language

Descriptive Statistics: TotBud

Two-Sample T-Test and CI: TotBud, E/M

Two-sample T for TotBud

E/M	N	Mean	StDev	SE Mean
E	268	38.16	7.26	0.44
M	487	27.6	10.7	0.49

Difference =  $\mu(E) - \mu(M)$

Estimate for difference: 10.608

95% CI for difference: (9.317, 11.899)

T-Test of difference = 0 (vs not =): T-Value = 16.13 P-Value = 0.000 DF = 721

Medium of the language for school education was the main difference in the group of students. More Buddhi score was observed in students of English medium than those of Marathi.

## 8. Total buddhi score and *Abhyasa*

Descriptive Statistics: TotBud

Variable	Abhyas	N	Mean	SE	StDev	Minimum	Median
Mean							
Q1							
TotBud		15	29.00	1.92	7.44	16.00	29.00
	N	398	26.590	0.537	10.703	1.000	28.000
	Y	343	36.913	0.447	8.275	6.000	38.000

Two-Sample T-Test and CI: TotBud, *Abhyasa*

Two-sample T for TotBud

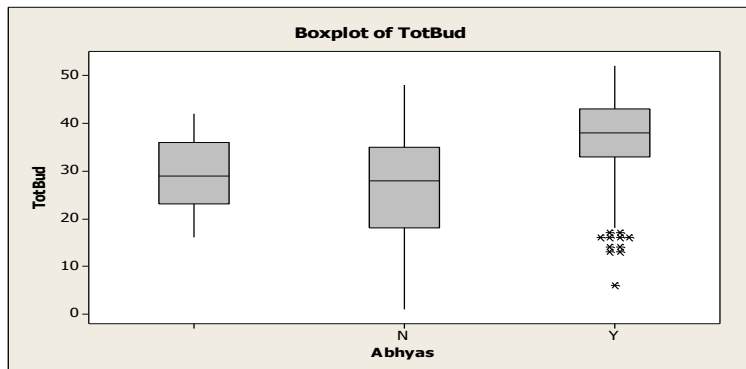
Abhyas	N	Mean	StDev	SE Mean
N	398	26.6	10.7	0.54
Y	343	36.91	8.27	0.45

Difference =  $\mu$  (N) -  $\mu$  (Y)

Estimate for difference: -10.322

95% CI for difference: (-11.693, -8.951)

T-Test of difference = 0 (vs not =): T-Value = -14.78 P-Value = **0.000** DF = 730



**Abhyasa (practice)** is one of the qualities from the group of *Para* and *Apara*. It influences the presentation of buddhi performance. It was observed in the assessment that **Buddhi score was more in students who were exposed earlier in similar types of assessments or questions**. Statistics shows that the **P value is 0.00**. It means the above difference is statistically significant.

## 9. Total buddhi score and School Grade

One-way ANOVA: TotBud versus Grade

Source	DF	SS	MS	F	P
Grade	2	20351.6	10175.8	110.60	0.000
Error	749	68911.6	92.0		
Total	751	89263.2			

S = 9.592 R-Sq = 22.80% R-Sq(adj) = 22.59%

Individual 95% CIs For Mean Based on Pooled StDev

Level	N	Mean	StDev	+-----+-----+-----+-----
A	372	35.965	9.111	(-*-)
B	260	29.154	10.410	(-*--)
C	120	21.700	9.189	(--*---)
				+-----+-----+-----+-----
				20.0 25.0 30.0 35.0

Pooled StDev = 9.592

**School grade** is one of the conventional ways to assess the buddhi, the total buddhi score was compared with this grade.

It was found that Total Buddhi Score changes with grades, better the grade, and more the Buddhi score.

The student having 'A grade' was seen performed the Total buddhi score above 35;

Whereas those having 'C grade' were performed 20 to 25, and those having 'B grade' were performed 28 to 33, which is in between A and B.

It shows that there is the significant difference in buddhi score of the students of A and C grade, it also shows that the students of B grade have their higher performance where the student of A grade start to perform.

It was also seen that 95% of the students having A grade were achieved the score above 35.

It shows the strength of the questionnaire and the relation of conventional gradation and buddhi score related to this study. A typical ascending score relates to school grades.

## 10. Total Buddhi and Teacher's comments

One-way ANOVA: TotBud versus Tea. comm.

Source	DF	SS	MS	F	P
Tea. comm.	4	16020.5	4005.1	40.47	0.000
Error	730	72245.0	99.0		
Total	734	88265.6			

S = 9.948 R-Sq = 18.15% R-Sq(adj) = 17.70%

Individual 95% CIs For Mean Based on

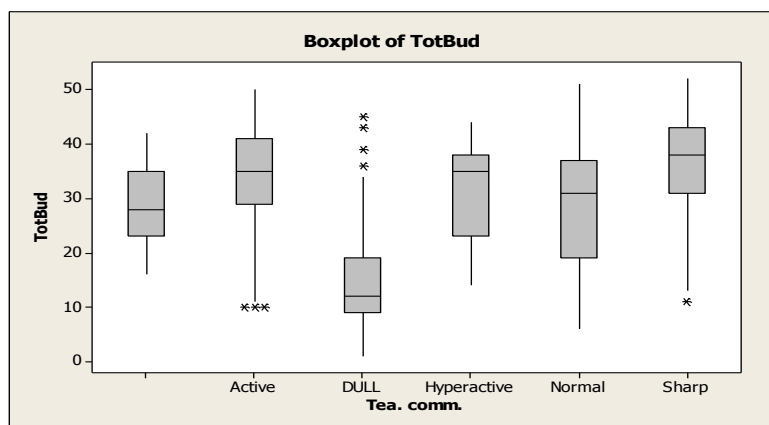
Pooled StDev

Level	N	Mean	StDev	--+-----+-----+-----+-----
Sharp	171	36.345	8.805	(-*-)
Hyperactive	23	31.609	9.208	(-----*-----)
Active	194	34.072	9.191	(-*-)

Normal	312	28.718	10.829	(-*-)
DULL	35	16.086	11.408	(----*----)
				--+-----+-----+-----+-----
				14.0    21.0    28.0    35.0

Pooled StDev = 9.948

Questionnaire effectively demonstrates differentiation between sharp, active, and dull students, (according to teachers' opinion).



Teachers are the closer with the students throughout the year. In this assessment, students were observed only for the 40 minutes. Teacher's opinion about the student was noted down personally to compare their assessment and the score of the questionnaire.

The total buddhi score was compared with the comment and it was observed that questionnaire effectively demonstrated differentiation between sharp, active, and dull students, (according to teachers' opinion).

There were 171 sharp students showed their total score above 35; whereas 194 active students shown their total score 30 to 35 and 23 hyperactive students shown the score 28 to 36.

It means active or the hyperactive students were showing there higher limit score 35 but the sharp students were showing their lower limit performance at 35. Normal students achieved the average score 28.

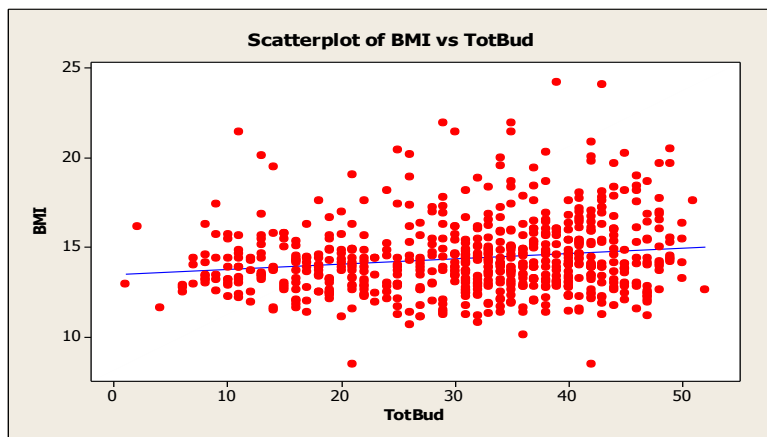
These findings show the assessment done in 40 minutes significantly coincides with the teachers comment with their assessment of whole year. It definitely provides the credibility of the questionnaire.

## 11. BMI and Total Buddhi

Correlations: BMI, TotBud

Pearson correlation of BMI and TotBud = 0.160

P-Value = 0.000



**BMI** of the students was the basic parameter about nutritional status.

It was observed that there was positive correlation BMI and Buddhi score. More the BMI, higher the buddhi score.

Pearson's correlation was just 0.160; so the graph seen is just in elevated form. Hence this correlation is not found that much significant; although there is the positive relation.

## 12. Nourishment status score and BMI

Individual Value Plot of BMI

Two-Sample T-Test and CI: BMI, Nourishing

Two-sample T for BMI

Nurishing	N	Mean	StDev	SE Mean
N	92	13.63	1.55	0.16
Y	571	14.48	2.12	0.089

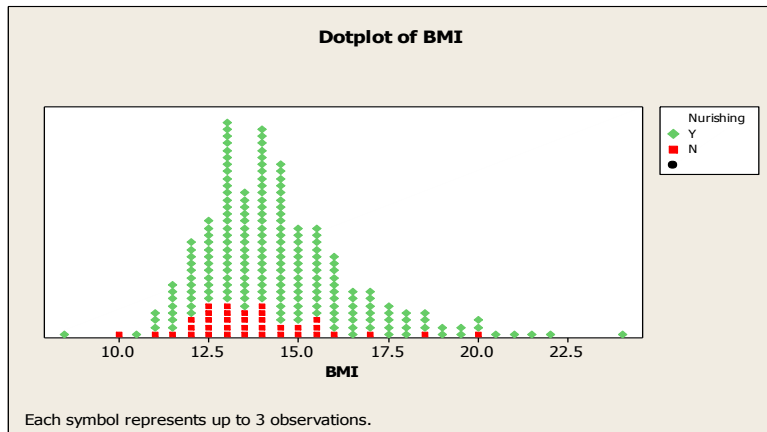
Difference =  $\mu$  (N) -  $\mu$  (Y)

Estimate for difference: -0.847

95% CI for difference: (-1.211, -0.482)



T-Test of difference = 0 (vs not =): T-Value = -4.59 P-Value = 0.000 DF = 151



The nourished state or the malnourished state was noted on the basis of general observations during the assessment. The correlation between the BMI and that state was observed.

The observations showed that in the BMI below 17.5, there were more students, which were marked as poor nourishment.

### 13. Observations related to *Prakriti*

#### Prakriti and TBS

<b>K</b>	168	32.95	10.49	(-*-)
<b>P</b>	187	33.36	9.97	(-*-)
<b>V</b>	150	33.20	10.41	(--*-)

Teachers' comments according to *Prakriti* (Percentage)

	Active	DULL	Hyperactive	Normal	Sharp	All
K	24.70	4.22	5.42	40.36	25.30	100.00
P	26.88	3.76	3.76	34.95	30.65	100.00
V	33.79	2.07	0.69	44.14	19.31	100.00

*Prakriti* was noted down in the form of dominant *Dosha* only in some of the students where it found easy and very clear within a time we assess.

The observations within that limits related to this study shows that the **TBS i.e performance of Chakshu Indriya Buddhi doesn't show specific influence of Prakriti**. The performance is average same in the students of all Prakriti type.

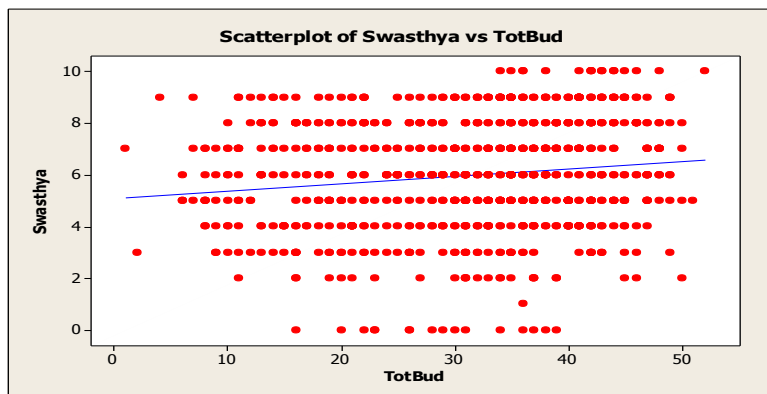
In other observation the *Pitta prakriti* students were seen more in 'sharp' category and very less in 'normal' category than other. *Vata prakriti* students were seen more in 'normal' category i.e. average category and very less in 'sharp' category. It means **Prakriti related characteristics of the students show similar relation with teacher's comment**.

#### 14. Total buddhi score and Swasthya

Correlations: Swasthya, TotBud

Pearson correlation of Swasthya and TotBud = 0.142

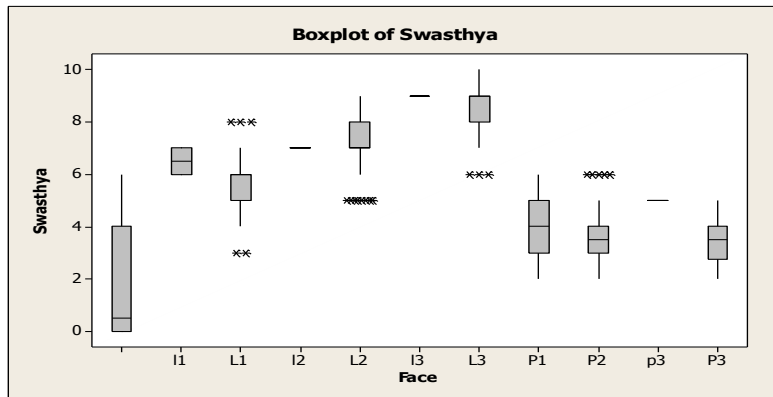
P-Value = 0.000



*Swasthya* score was counted on the basis of total of score of nourished or malnourished state, lustrous or the pallor face and *Utsaha* and voice strength.

These factors were selected as they are easily noticeable and reflecting factors of health. It is observed that **Swasthya score and Buddhi status are not strongly related** (pertaining to data of this study); although the graph shows the slightly positive reflection.

## 15. *Swasthya* and Face skin complexion



The complexion on the skin reflects the nourished state of *Rasa* and *Shukra*. It was the one of the point to note down easily.

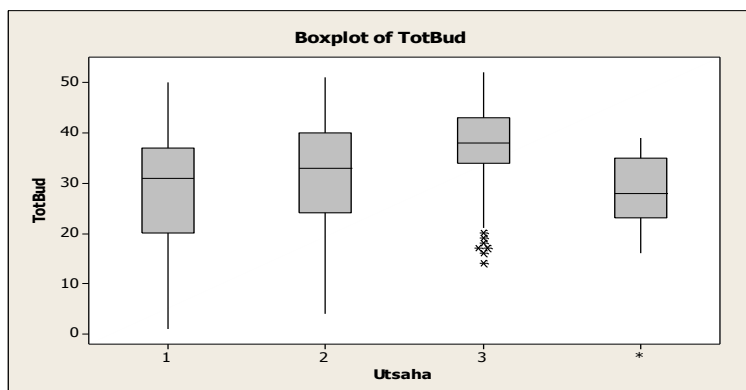
It was observed that; the higher the grade of face lustre, higher the *Swasthya* Score.

It was also observed that the students with pallor face skin scored low in total *Swasthya*.

The observations show that the lustrous faces have grown with the *Swasthya* grade but in pallor the *Swasthya* Score not deprived with the grade of pallor. The average *Swasthya* Score was observed about same in all grades of pallor.

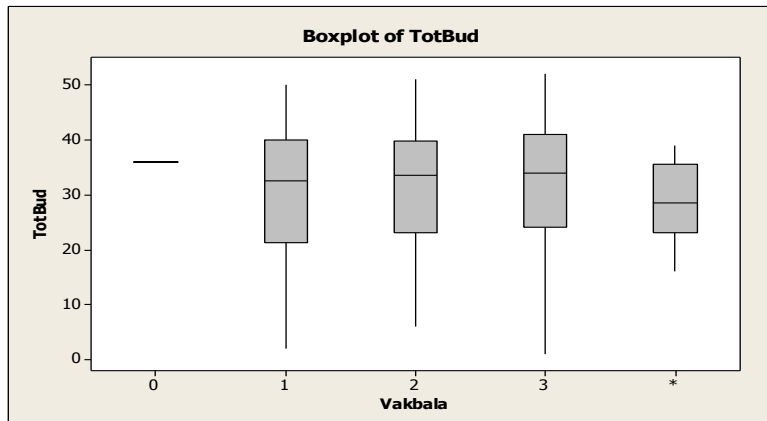
The observations also show that the higher range of the 'grade 1' pallor matches the lower range of the 'grade 1' lustre.

## 16. Correlations: Total buddhi score and *Utsaha*



It was observed that there was **the positive correlation between total buddhi score and the grade of *Utsaha***. The graph is not showing significant score difference in *Utsaha* 'grade 1' and 'grade 2'; but much difference in 'grade 1' and 'grade 3'.

## 17. Correlations: *Vak bala* and Total Buddhi Score



*Vakabala* is the voice strength. It was observed that there is no any specific correlation between the *Vakabala* and the Total Buddhi Score.

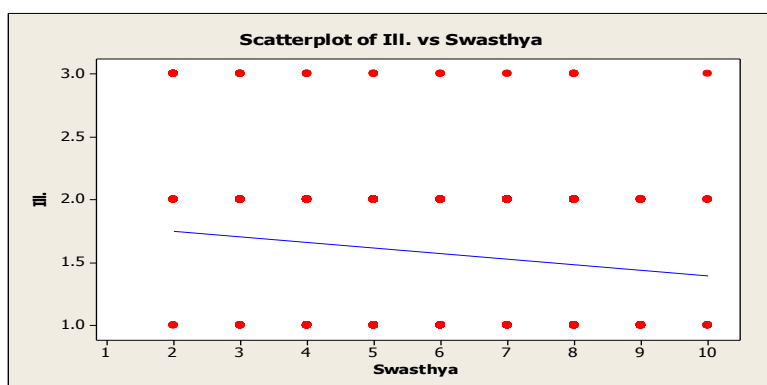
All grades represent the average score in 32 to 34.

## 18. Correlations: *Swasthya* and Illness

Correlations: Ill., Swasthya

Pearson correlation of Ill. and Swasthya = -0.153

P-Value = 0.000

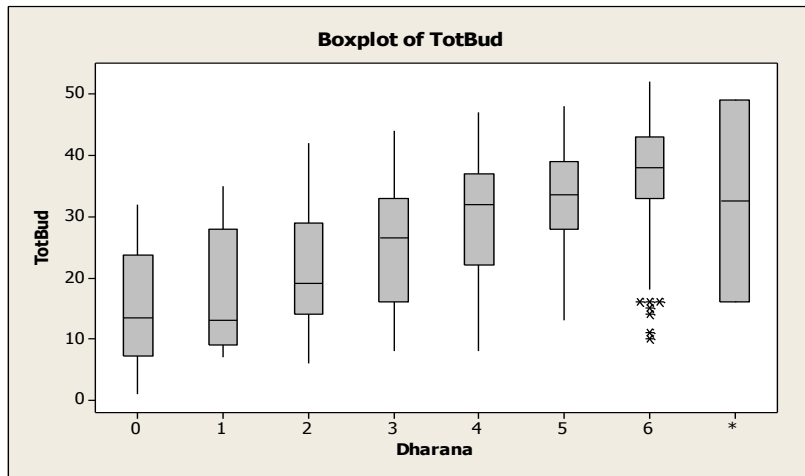


The **general illness** status was asked and coded on the basis of recurrence throughout the year. The comparison was done with the *Swasthya* Score and the illness score.

The inversely proportionate relation was observed; so the *Swasthya* Score decreases as the illness score increases.

The Pearson correlation was - 0.153.

## 19. Correlations: Total Buddhi Score and *Dharana*



## 20. Correlations: *Dharana* and school Grade

Tabulated statistics: Grade, Dharana

Rows: Grade Columns: Dharana

0	1	2	3	4	5	6	Missing	All		
A		2	5	20	34	78	44	187	2	370
B		10	6	24	32	64	26	98	0	260
C		8	12	11	17	29	8	35	0	120
Missing		0	0	0	1	0	0	3	0	*
All		20	23	55	83	171	78	320	*	750

Cell Contents: Count

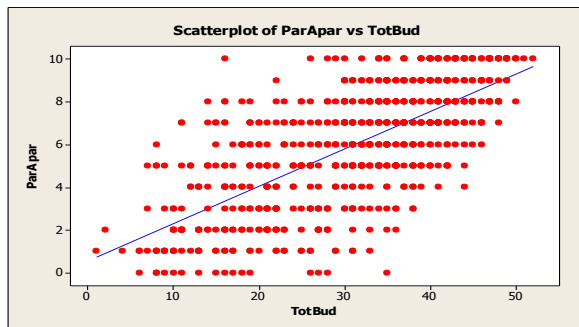
The *Dharana* was observed higher those who performed the Total Buddhi Score higher and which was mostly lowered those performed their Total Buddhi Score lowered.

The conventional school grades mostly represent the score of *Dharana* and *Smriti*; so the comparison of *Dharana* score and school grade was observed. It showed the positive reflection in the relation pattern.

There were 187 students achieved the maximum score (6) those have A grade, 98 in B grade and 35 in C grade. 44 student of A grade, 26 of grade B and 8 from grade C have achieved the *Dharana* score(5).

## 21. Correlations: Total Buddhi and *Para Aparatva*

Pearson correlation of TotBud and ParApar = **0.700**

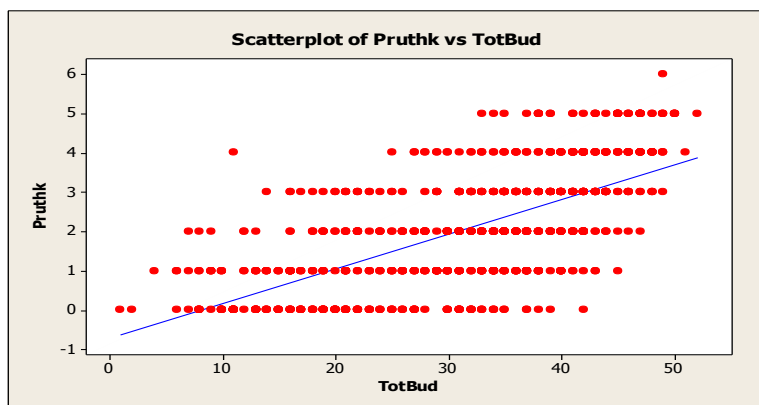


**P-Value = 0.000**

## 22. Correlations: Total Buddhi and *Pruthktva*

Pearson correlation of TotBud and Pruthk = 0.652

P-Value = 0.000



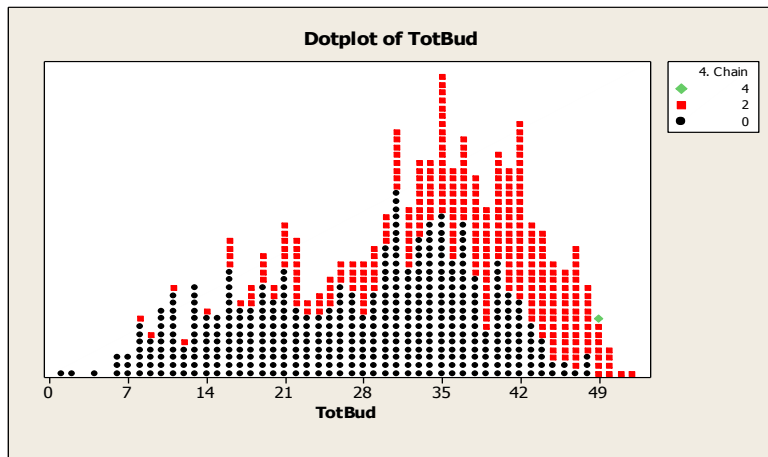
Many of the questions in the assessment represent the Para and Aparatva type of interaction; so the **relation** between **total buddhi score** and *Para Aparatva* or the *Prithaktva* was observed.

The students performing better in *Para Aparatva* type of interaction scored higher in total score; in the same way those were better in *Prithaktva* type of interaction also scored higher in total score.

The comparison and separation types of interaction take place in determination process to choose the correct answer especially in routine questions or problems. The relationship shows that better comparison skill and better separation skill, better is the buddhi performance.

The Pearson correlation was observed 0.7 and 0.65 respectively. It means the relation is significant.

### 23. Correlations: Total buddhi and *Krama Samyoga* (Question 4)



The question No.4 was based on the *Krama Samyoga* i.e. the combination of symbols combined in sequence and one has to choose the proper combination in proper sequence.

It was observed that the students achieved total buddhi score above 32 were seen able to solve this question. It means the positive relation was observed between them.

The average score is about 32. It means the student those have achieved total score above average were able solve this type of interaction.

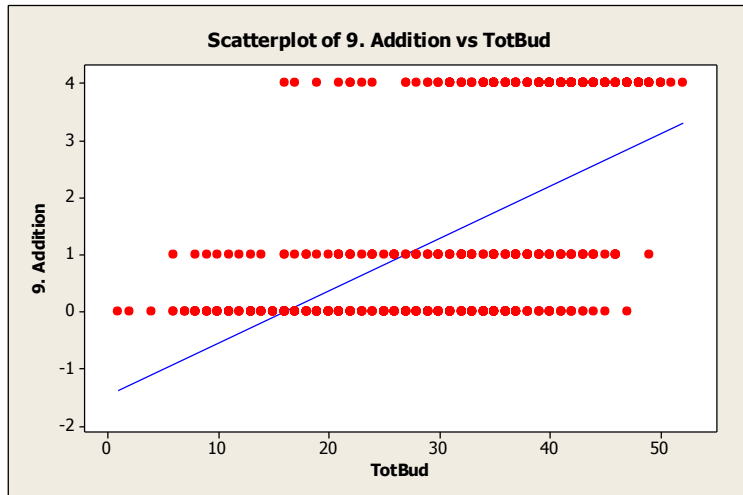
#### 23.A. correlation: *Krama Samyoga* and Standard and Medium of the school

Std.	English	Marathi
II	1.01	0.46
III	1.40	0.86

## 24. Correlations: Addition (Question 9) and Tot Buddhi

Correlations: 9. Addition, TotBud

Pearson correlation of 9. Addition and TotBud = 0.573 P-Value = 0.000



The question No.9 was related to **addition**. The part of the question was the purely addition; but the second part of the question was the combination of inference, comparison, *Dharana* etc. Therefore 1 mark was given for the first part and 4 marks to those attained both the levels.

Here it was observed that those students have solved the both of them both the levels those were having the higher total score.

Pearson's correlation was 0.573 and P value is 0; hence the relation observed is very significant.



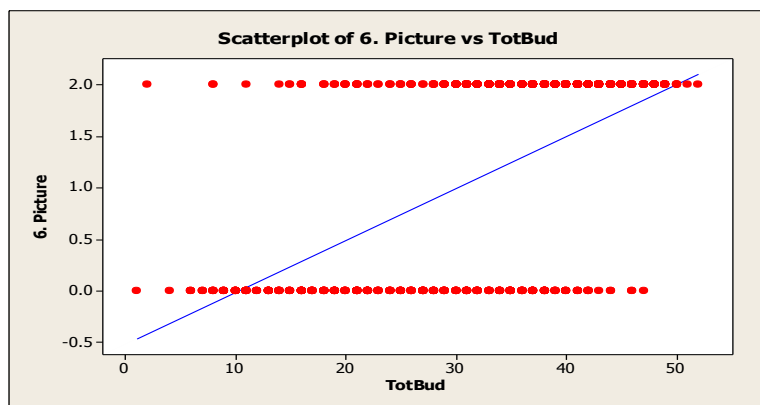
## 24.A. correlation: Addition and Standard and medium of the school.

No	English	Marathi
2	1.58	0.57
3	2.33	1.72

## 25. Total Buddhi score and mistakes (Question 8)

Students have to find the mistakes from the given picture and it was observed that there was positive relation between the Total Buddhi Score and the mistake score.

### 1. Correlations: Puzzle solving (Question 6) and Total Buddhi



The Q. No. 6 was the puzzle making type of question.

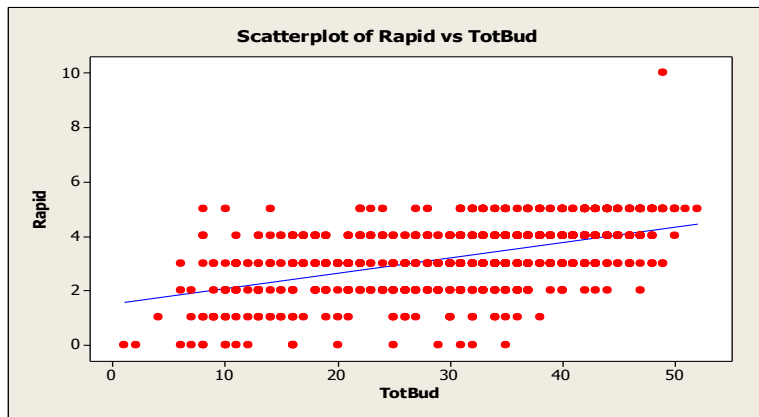
It was also observed that there is positive correlation between the Total Buddhi Score and successfully making the puzzle.

## 28. Rapid answer question and Buddhi score

Correlations: Rapid, TotBud

Pearson correlation of Rapid and TotBud = 0.512

P-Value = 0.000



The group of **Rapid questions** were the fast decision presenting type of assessment. These questions were based on inference, comparison, and *Abhava* type of interaction.

It was observed that the students shown the better performance in this type have achieved better Total Buddhi Score.

It means those have achieved better score have the capacity of fast processing. (At least in this study)

## 29. TBS versus buddhi score of other senses.

Two-Sample T-Test and CI: TotBud, Sparsh II type

Two-sample T for TotBud

Sp	2	N	Mean	StDev	SE Mean
0	25	31.0	11.7	2.3	
1	49	35.73	8.65	1.2	

Difference =  $\mu(0) - \mu(1)$

Estimate for difference: -4.73

95% CI for difference: (-10.09, 0.62)

T-Test of difference = 0 (vs not =): T-Value = -1.79 **P-Value = 0.081** F = 37

Two-Sample T-Test and CI: TotBud, Smell

Two-sample T for TotBud

Sml	N	Mean	StDev	SE Mean
0	14	28.4	12.3	3.3
1	60	35.48	8.91	1.2

Difference = mu (0) - mu (1)

Estimate for difference: -7.13

95% CI for difference: (-14.52, 0.27)

T-Test of difference = 0 (vs not =): T-Value = -2.04 **P-Value = 0.058**DF = 16

Two-Sample T-Test and CI: TotBud, Taste

Two-sample T for TotBud

Taste	N	Mean	StDev	SE Mean
0	19	33.16	8.96	2.1
1	55	34.5	10.3	1.4

Difference = mu (0) - mu (1)

Estimate for difference: -1.31

95% CI for difference: (-6.36, 3.73)

T-Test of difference = 0 (vs not =): T-Value = -0.53 **P-Value = 0.600**DF = 35

The assessment of other senses was carried out randomly in 74 students with a single question based on sense related activity. The observations showed better TBS in students those performed correct in touch and smell type of sense.

TBS observed same in taste related assessment; irrespective of correct or wrong.

P value is significant in touch and smell than in taste.

### **30. Performance of students for each question versus medium of school versus standard.**

The observations were seen related to each question and the response of the students of both the standard from both the medium.

It showed that there was very minute difference; which is not enough to make comment within the limits of this work but the pattern shows positive tilt toward English medium.

In many questions the response of English 2 and 3 was same; in some questions Marathi 3 performance was observed the same as English 2.

The pattern showed apposite tilt in guided type of *Prithaktva* i.e. in Q.3 (choosing face of said friend) and plate game; where the student of Marathi medium performed better than English.

General observations showed that there was the difference in the performance in std. 2 of English and Marathi; but it was seen generally reducing in third std. 3.

The sample size is small hence the pattern is quoted to suggest trend.

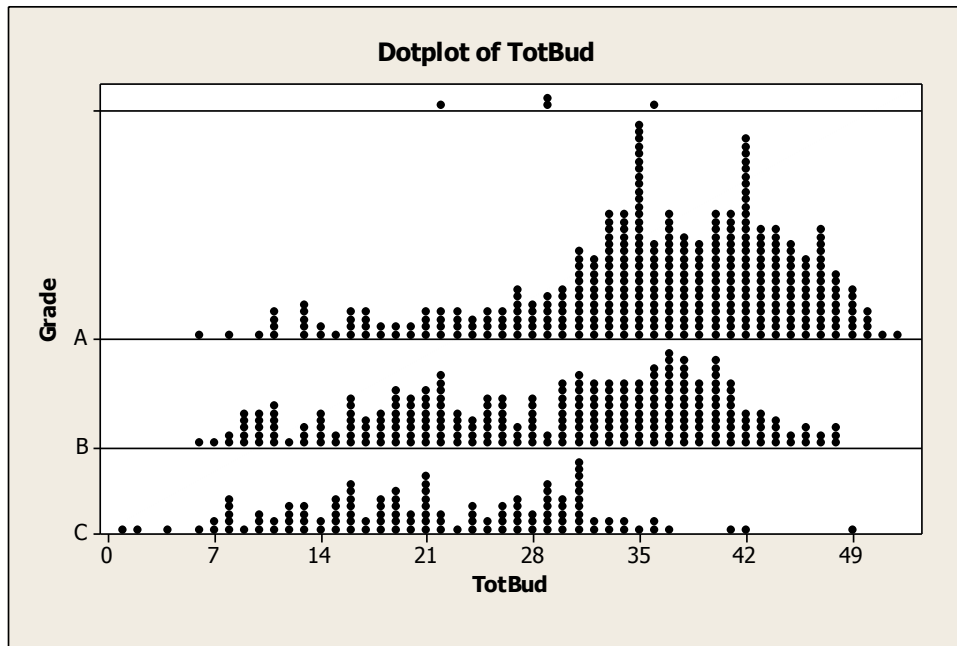
### **31. Comparison of performance in rapid question versus other questions**

The response to each rapid question was observed in both standards and in students of both media, showed no specific pattern.

The sample size is small hence the pattern is quoted to suggest trends.

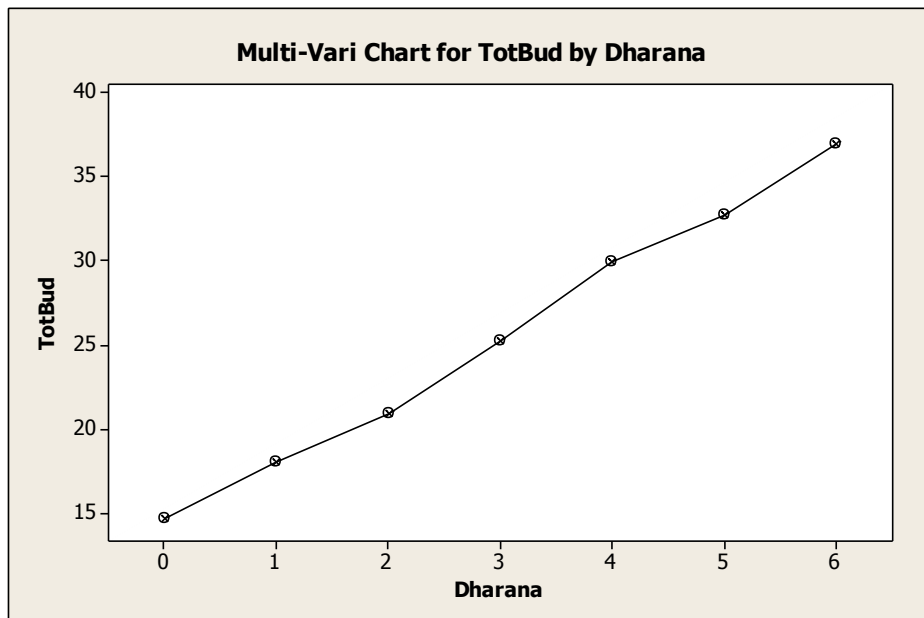
The response pattern in all other questions and in rapid answer question was observed totally not matching each other.

### 32. Grade and Total Buddhi



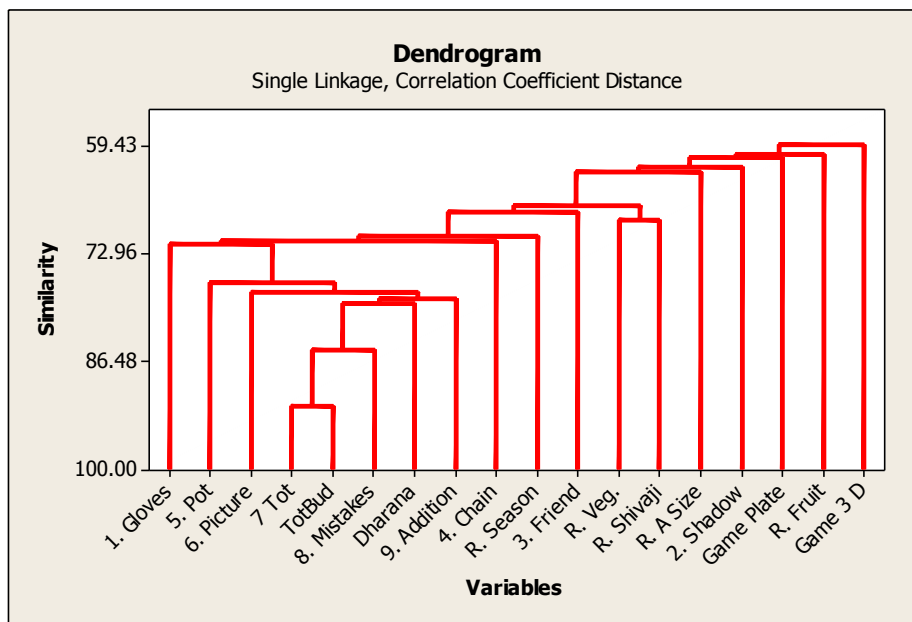
**Interpretation:** Grade and buddhi score are related. Higher the grade, more the buddhi score was observed. This indicates questionnaire components were synchronized to measure buddhi in appropriate way.

### 33. Dharana and Total Buddhi



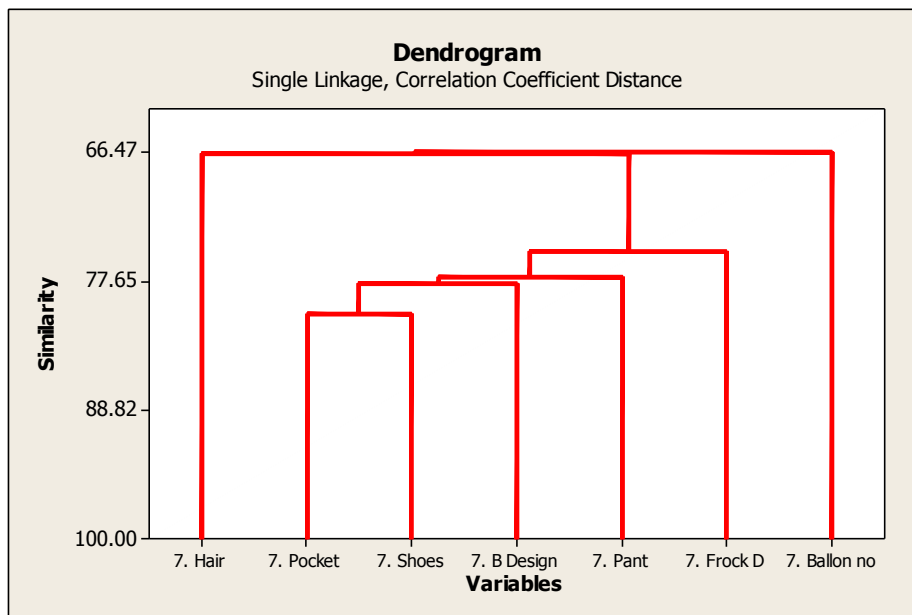
**Interpretation:** Dharana and buddhi score are related. More Dharana score, more the buddhi score was observed.

### 34. Dendrogram showing linkage between questionnaire components



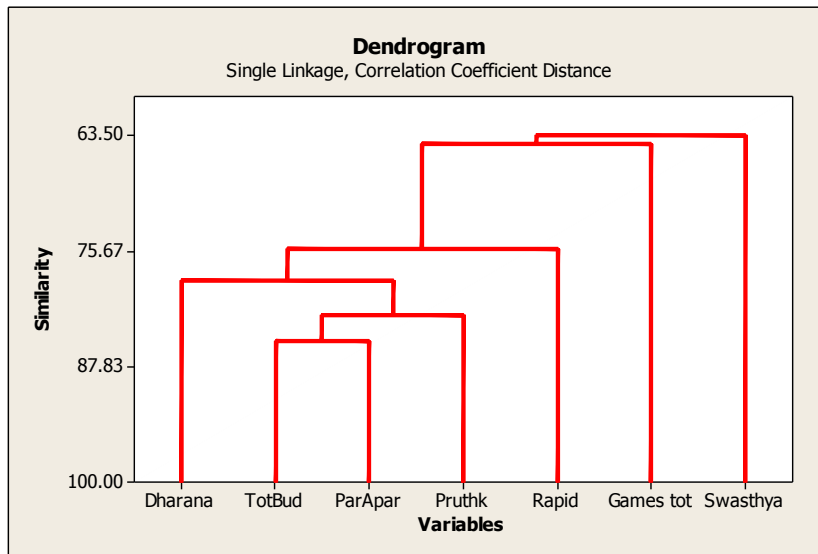
**Interpretation:** Buddhi score and ability to point out differences between pictures was interlinked. The pair follows ability to find mistakes.

### 35. Dendrogram showing linkage between differences between pictures



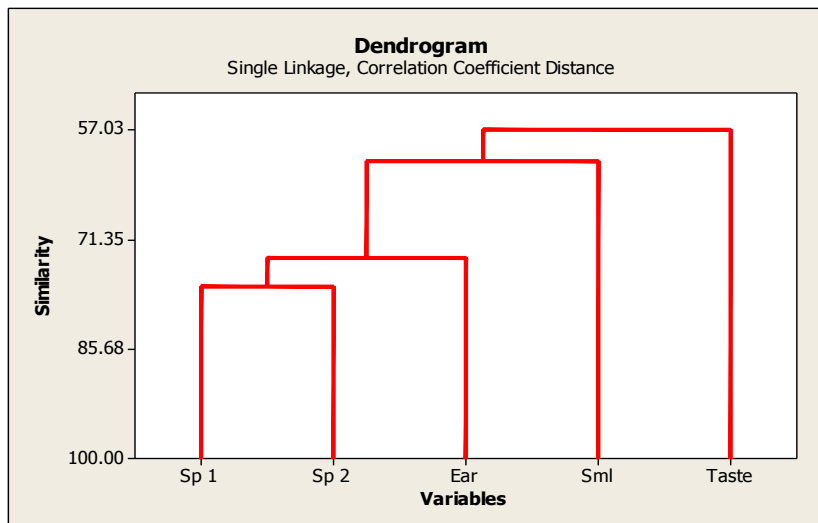
**Interpretation:** The dendrogram presents links between ability to point out various differences between pictures.

### 36. Dendrogram showing linkage between Dharana, Parapartva, Pruthaktva



**Interpretation:** The dendrogram presents links between buddhi score, Dharana, Para Apratva, Pruthaktva. These four variables are linked more than others.

### 37. Dendrogram showing linkage between Dharana, Parapartva, Pruthaktva



**Interpretation:** The dendrogram shows links between assessing sensory organs as Buddhi function.

### 38. Regression analysis for total buddhi as a response

Predictor	Coef	SE Coef	T	P
Constant	4.520	2.017	2.24	0.025
Vakbala	-0.6237	0.4618	-1.35	0.177
BMI	0.1920	0.1095	1.75	0.080
Utsaha	-0.0486	0.4783	-0.10	0.919
Ill.	-1.0769	0.3903	-2.76	0.006
ParApar	1.82814	0.09432	19.38	0.000
Pruthk	2.5535	0.1809	14.12	0.000
Swasthya	0.0272	0.2037	0.13	0.894
Rapid	2.5023	0.1972	12.69	0.000
Games tot	1.8145	0.3543	5.12	0.000

**Interpretation:** The regression analysis shows Paraparatva, Pruthaktva, rapid questions, and Games are contributing to Buddhi function. The negative correlation (P=0.006) with illness shows, more the illness, lesser the Buddhi function.

### 39. Item Analysis of the questionnaire: Correlation Matrix

	1. Gloves	2. Shadow	3. Friend	4. Chain	5. Pot
2. Shadow	0.131				
3. Friend	0.198	0.160			
4. Chain	0.147	0.067	0.100		
5. Pot	0.269	0.094	0.149	0.212	
6. Picture	0.223	0.218	0.236	0.200	0.343
7 Tot	0.286	0.135	0.260	0.249	0.357
8. Mistakes	0.186	0.100	0.218	0.192	0.254
9. Addition	0.213	0.135	0.163	0.291	0.244
Dharana	0.216	0.117	0.197	0.268	0.260
R. Season	0.110	0.105	0.186	0.148	0.142
R. Fruit	0.032	0.052	-0.014	0.043	0.087
R. Veg.	0.105	0.057	0.018	0.104	0.107
R. A Size	0.021	0.103	0.026	0.138	0.102
R. Shivaji	0.102	0.041	0.064	0.176	0.144
Game Plate	0.061	0.157	0.089	0.160	0.078
Game 3 D	0.052	0.022	0.089	0.073	0.041
TotBud	0.435	0.245	0.357	0.427	0.534
ParApar	0.665	0.361	0.276	0.258	0.780
Pruthk	0.261	0.453	0.511	0.766	0.288
Swasthya	0.085	0.029	0.061	0.091	0.068
Rapid	0.119	0.134	0.103	0.206	0.200
Games tot	0.079	0.131	0.124	0.166	0.085
6. Picture					
7 Tot	0.404				
8. Mistakes					
9. Addition					
Dharana					



8. Mistakes	0.283	0.521			
9. Addition	0.319	0.336	0.304		
Dharana	0.268	0.347	0.341	0.248	
R. Season	0.221	0.318	0.221	0.228	0.275
R. Fruit	0.064	0.103	0.175	0.141	0.113
R. Veg.	0.068	0.150	0.072	0.125	0.239
R. A Size	0.125	0.159	0.120	0.142	0.161
R. Shivaji	0.129	0.205	0.230	0.199	0.310
Game Plate	0.172	0.100	0.088	0.137	0.158
Game 3 D	0.058	0.132	0.108	0.087	0.080
TotBud	0.558	0.843	0.702	0.573	0.584
ParApar	0.679	0.479	0.332	0.358	0.346
Pruthk	0.373	0.494	0.341	0.373	0.359
Swasthya	0.014	0.107	0.072	0.103	0.029
Rapid	0.220	0.331	0.290	0.294	0.364
Games tot	0.166	0.161	0.136	0.158	0.169

	R. Season	R. Fruit	R. Veg.	R. A Size	R. Shivaji
R. Fruit	0.131				
R. Veg.	0.162	0.105			
R. A Size	0.186	0.019	0.117		
R. Shivaji	0.193	0.146	0.377	0.161	
Game Plate	0.069	0.040	-0.017	0.058	0.005
Game 3 D	0.146	0.068	0.006	0.070	0.029
TotBud	0.417	0.213	0.232	0.254	0.339
ParApar	0.221	0.091	0.135	0.126	0.173
Pruthk	0.250	0.057	0.116	0.171	0.178
Swasthya	0.116	0.091	-0.026	0.017	0.034
Rapid	0.640	0.550	0.501	0.577	0.542
Games tot	0.147	0.074	-0.009	0.088	0.023

	Game Plate	Game 3 D	TotBud	ParApar	Pruthk
Game 3 D	0.025				
TotBud	0.220	0.189			
ParApar	0.158	0.069	0.710		
Pruthk	0.203	0.132	0.655	0.477	
Swasthya	0.170	0.212	0.140	0.082	0.145
Rapid	0.068	0.128	0.511	0.259	0.273
Games tot	0.757	0.671	0.286	0.162	0.236

	Swasthya	Rapid
Rapid	0.096	
Games tot	0.264	0.134

Cell Contents: Pearson correlation

**Interpretation:** The item analysis shows Paraparatva, Pruthaktva, rapid questions, and Games are contributing to various other components of Buddhi function.

#### 40 . Item Analysis of the questionnaire

Total			
Variable	Count	Mean	StDev
1. Gloves	740	1.749	1.139
2. Shadow	740	0.361	0.481
3. Friend	740	0.434	0.496
4. Chain	740	0.841	0.988
5. Pot	740	2.866	1.427
6. Picture	740	1.051	0.999
7 Tot	740	4.304	2.264
8. Mistakes	740	4.970	2.573
9. Addition	740	1.405	1.751
Dharana	740	4.497	1.641
R. Season	740	0.609	0.488
R. Fruit	740	0.438	0.496
R. Veg.	740	0.907	0.291
R. A Size	740	0.412	0.493
R. Shivaji	740	0.918	0.275
Game Plate	740	0.582	0.493
Game 3 D	740	0.747	0.435
TotBud	740	31.396	10.904
ParApar	740	6.027	2.722
Pruthk	740	2.055	1.475
Swasthya	740	6.045	2.122
Rapid	740	3.284	1.165
Games tot	740	1.330	0.666
Total	740	77.228	24.191

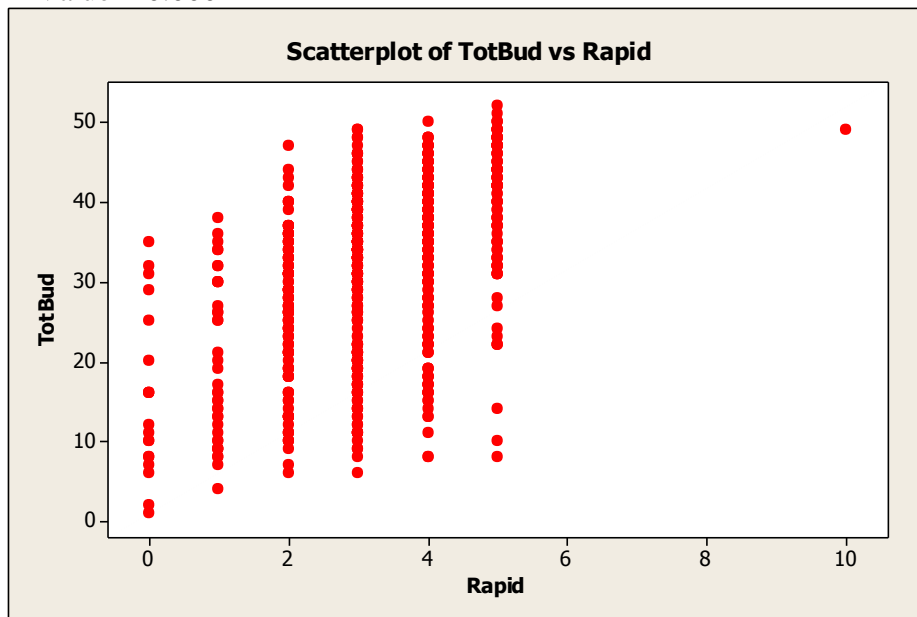
#### **Cronbach's Alpha = 0.7607**

The Cronbach's Alpha denotes internal consistency of the questionnaire. The value of Cronbach's Alpha is 0.7607, which indicates good internal constancy. The components of the questionnaire are consistent to determine Buddhi.

#### 41. Correlations: Rapid, TotBud

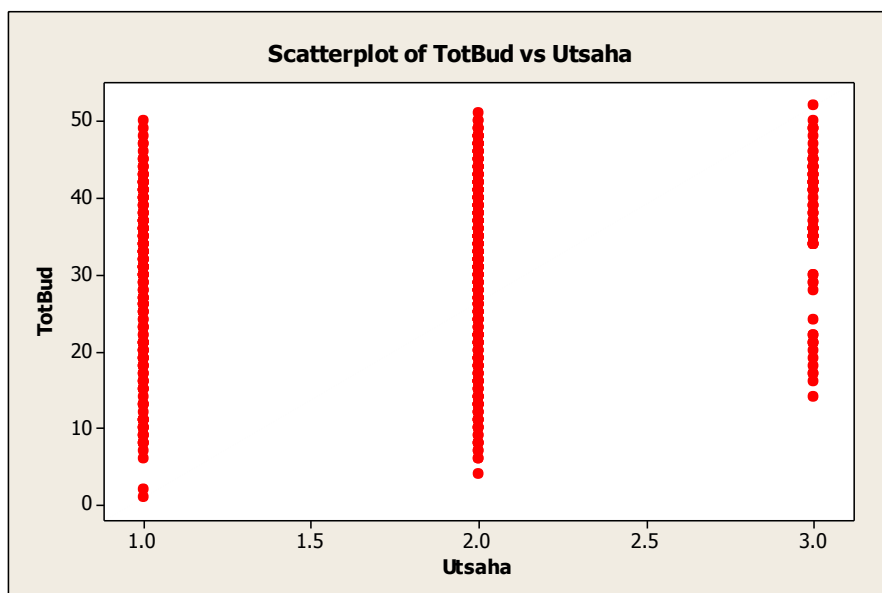
Pearson correlation of Rapid and TotBud = 0.512

P-Value = 0.000



**Interpretation:** The scatter plot shows rapid fire score and total buddhi score.

#### 42. Utsaha and Buddhi score

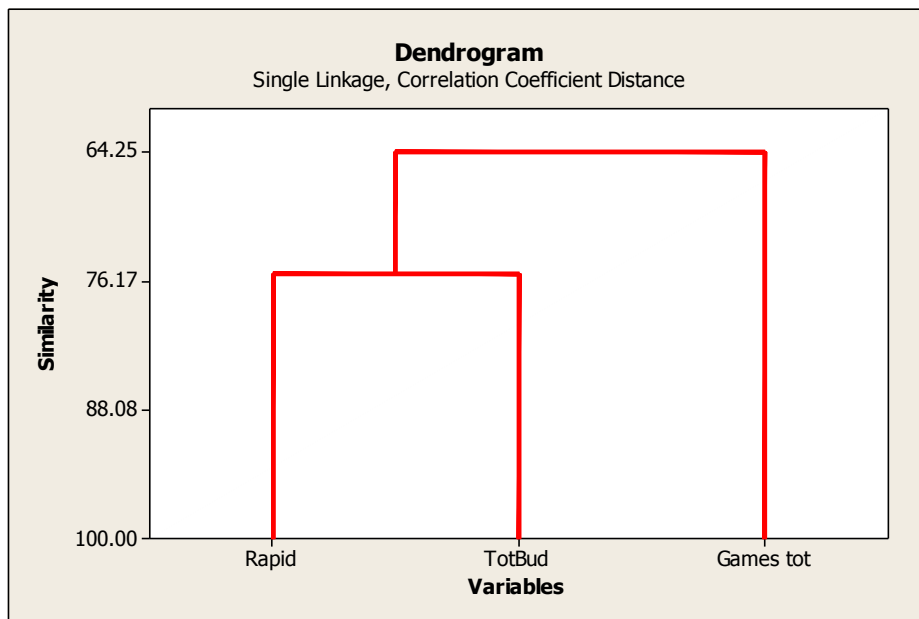


Pearson correlation of Utsaha and TotBud = 0.203

P-Value = 0.000

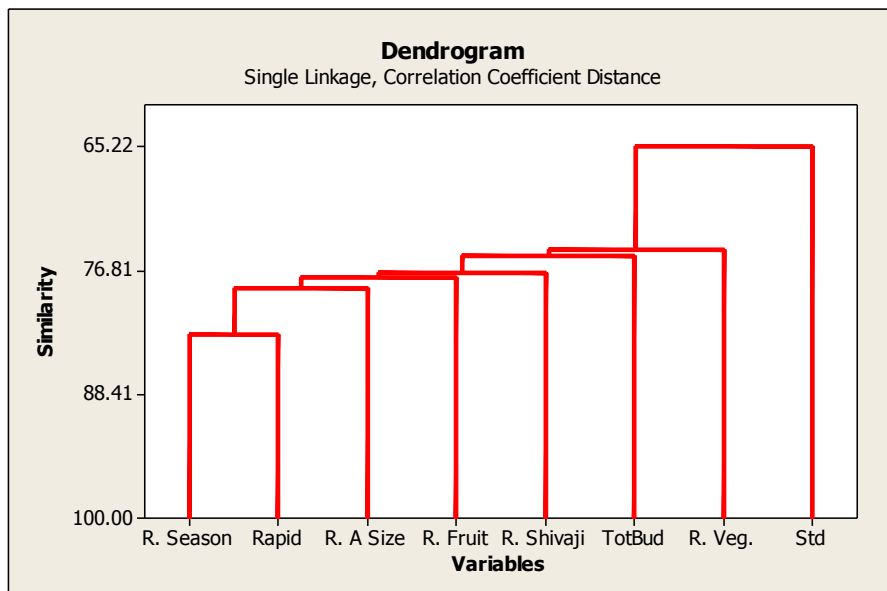
**Interpretation:** The scatter plot shows utsaha and total buddhi score. The correlation coefficient shows poor strength of these two variables.

#### 43. Dendrogram of rapid fire, Games score



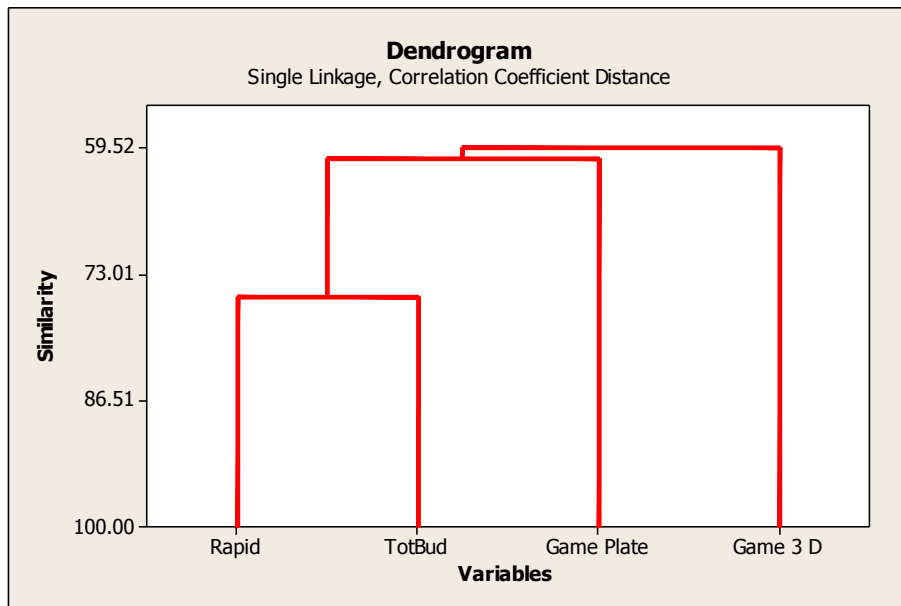
**Interpretation:** The dendrogram shows rapid fire, Games score and total buddhi score.

#### 44. Dendrogram of rapid fire questions and Games score



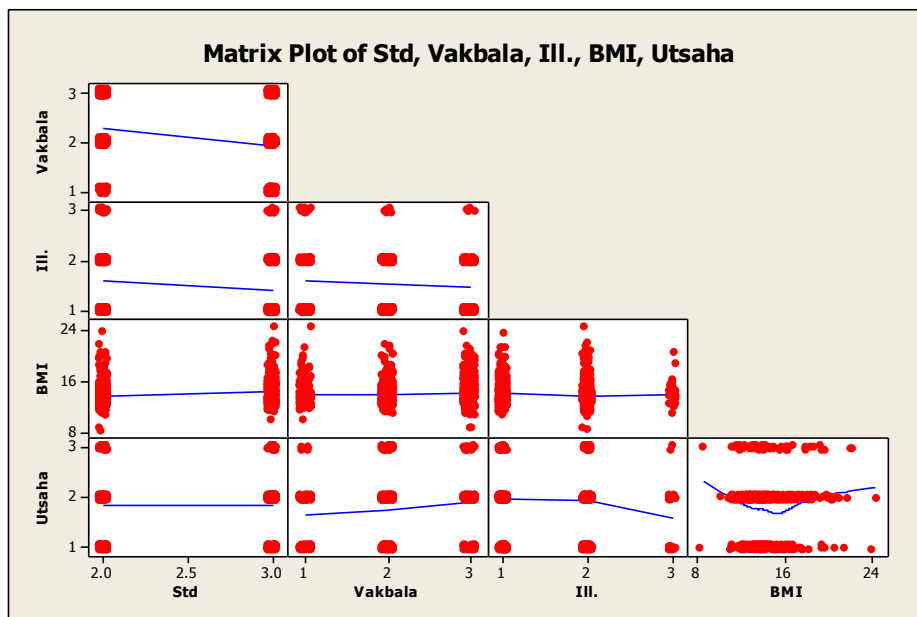
**Interpretation:** The dendrogram shows various rapid fire questions and total buddhi score.

#### 45. Dendrogram of rapid fire, Games score and Buddhi



**Interpretation:** The dendrogram shows rapid fire score, Games score, and total buddhi score.

#### 46. Matrix diagnostic aspects of students



**Interpretation:** The matrix shows various diagnostic characteristics and their interrelations.

#### The Item Analysis of diagnostic characteristics

Correlation Matrix

Std Vakbala Ill. BMI

Vakbala -0.229  
 Ill. -0.127 -0.091  
 BMI 0.178 0.059 -0.089  
 Utsaha -0.069 0.156 -0.062 0.019

Cell Contents: Pearson correlation

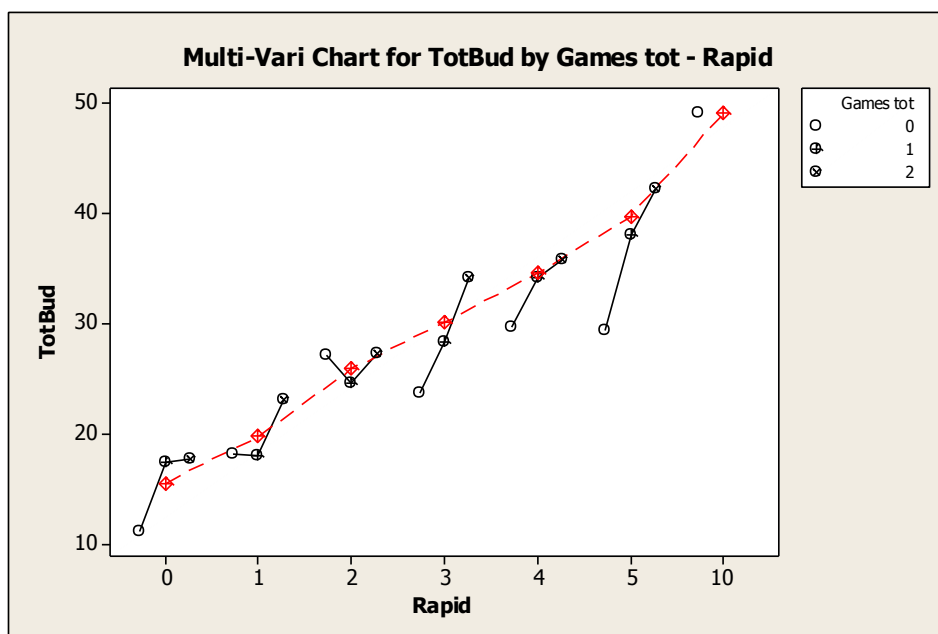
#### Item and Total Statistics

Total				
Variable	Count	Mean	StDev	
Std	660	2.489	0.500	
Vakbala	660	2.108	0.753	
Ill.	660	1.544	0.588	
BMI	660	14.360	2.074	
Utsaha	660	1.802	0.610	
Total	660	22.302	2.439	

Cronbach's Alpha = 0.02420

There is no internal consistency among the diagnostic variables as the Cronbach's Alpha is 0.02420.

#### 47. Multivariate chart of Games score, rapid questions, and Buddhi score



#### Correlations: TotBud, Rapid

Pearson correlation of TotBud and Rapid = 0.512

P-Value = 0.000

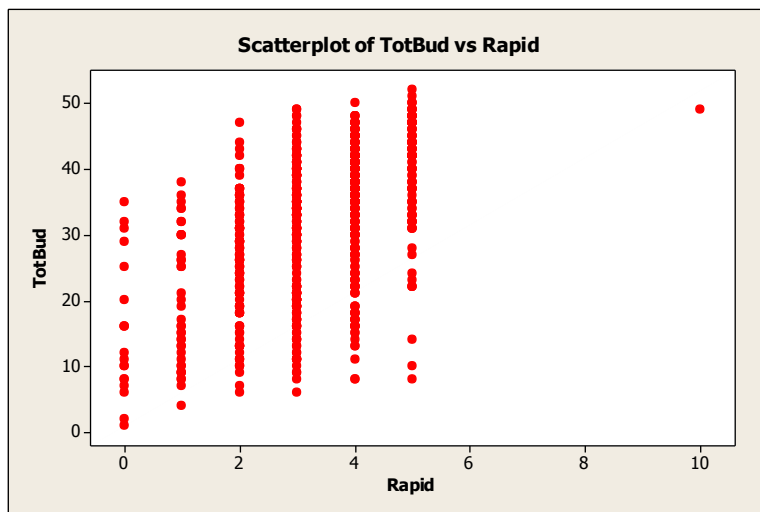
### Correlations: Rapid, Games tot

Pearson correlation of Rapid and Games tot = 0.129

P-Value = 0.000

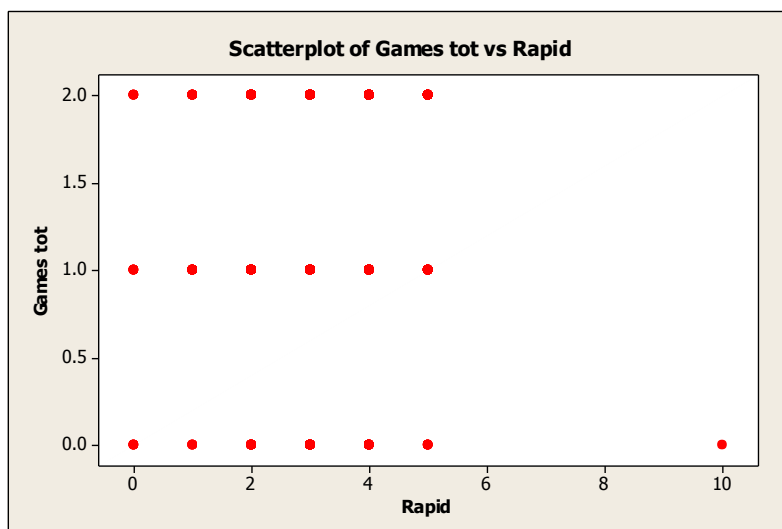
The multivariate chart shows rapid score and buddhi scores are related.

### 48. Scatter of rapid score and buddhi scores



**Interpretation:** The scatter shows shows rapid score and buddhi scores are related.

### 49. Scatter of Games and buddhi scores



**Interpretation:** The scatter shows shows rapid score and Games total are related.





## Chapter 7: DISCUSSION

Understanding *Charaka's* basic *Sootra* with help of commentators is the classical method of *Ayurvedic* studies. It is important to discuss the coordination between the concepts those are evolved and understood in study with their application and importance.

In above type of conceptual study the explanation or elaboration of commentators may suppress the meaning of author's basic *Sootra* and become more popular. To put a light on this, comparative and bridging study is necessary. It is also helpful to find similarities or dissimilarities or specificity of the concept from other classical texts to understand the greatness or limitations of *Charaka's* principle concept regarding to this topic. This discussion is putting light on it.

### 7.1. Conceptual study

Aspect of *padarthavigyana* clears the term, *Buddhi* at the platform beyond the body. We think, *Nitya* type of *buddhi* may direct towards the cosmic consciousness. The explanation of *Guna* and *Karma buddhi* seems very practical as there are many people deserve some properties but they do not present them functionally or not in that strength due to many causes

The six types of *Sannikarsha* demonstrate the steps of development of *buddhi* performance in one way but the direction to assess the *buddhi* function and to invent the tools to develop the *buddhi* function in other way. In the same way we think that *Para Aparā, Prithaktva* etc. properties are directing the domains of interaction in one way but the dimension of assessment of *buddhi* performance in other way.

Consideration of *buddhi* (*Mano* and *Indriya*) as the out product of past life *Karma* i.e. *Daiva* explaining with example of children of the same parents is very logical. The other example of the children of the parents having deafness or blindness is also the same. Consideration of role of *Beeja* shows more balanced and practical approach regarding this subject.

*Charaka Samhita* is focussing more on the classical i.e. principle part of *Buddhi*. *Chakrapani* is explaining it well with some practical applications; but *Gangadhara* is seen contributing a lot by conceptual elaboration in practical perspectives.

E.g. Understanding buddhi function principally separate and practically in composite type,

Considering *Sama* performance based on *Sattva Raja*, Considering *Vyavasayatmika* along with *Nischayatmika* i.e. principle correctness and practical properness of buddhi performance,

Practically considering *Asama* performances as a part of buddhi function (improper)

We found method i.e. different steps of Buddhi function, its different types, and sub types those represent his genuine approach and holistic approach i.e. considering attitude of the person, emotional state and practical status, priority and humbleness in presentation of buddhi along with correctness of the decision is the view of *Charaka* from his text. His approach in mentioning *Bahuvridha Buddhi* proves his rational perception towards the limitation in classification and abundant range infinite variability of this field.

Incorporating the reference of *Ashtavidha Buddhi Devata* in study of buddhi concept has proved *Charaka*, the Grandfather, or the theme maker of current philosophical development of buddhi field; as it is the recent consideration in conventional thinking.

Concept of *Sama* and *Asama/ Vishama buddhi* with different etiological origins and different symptomatic representation at different level may help to understand the routine cognitive, decision making problems or can help to trace the stagnation and rule out the confusion. Presentation of *Vishama buddhi* or *Sama buddhi* with *Vatadi Dosha*, *Rasadi Dhatu*, and *Srotas* shows relevance of *Ayurveda* science in the field of body mind medicine.

His views on different types of assessment and model tools are definitely touch different dimensions like cognitive, comparative or group assessments, methodical assessment of each step with different steps of buddhi functions. These tools are matching to current demand of the field. The study of these tools with their merits and demerits and comparison has directed us for designing appropriate proper tool for mass scale clinical work.

The study of inter relations of *Charaka's* view and his commentetors' views and also views of other authors like *Sushruta* and *Vagbhata* differentiates *Charaka* on the basis of his dimensional application and deep thinking. Due respecting other authors' and commentators' views we can say that there is no other alternative than *Charaka Samhita* for the core and detail understanding of Buddhi concept and related dimensions.

Vast range of herbal, mineral and dietary recommendations are seen more focused on buddhi related functions like *Medha*, *Smriti*, *Dhriti* in *Charaka*. Some of them are concerned with the *Indriya*, mind and related *Dosha*, *Dhatu* promotion. *Charaka* has mentioned very few recommendations as *Buddhivardhaka*, *Buddhikaram* (e.g. butter, *Mamsarasa*, some of the Rasayana formulations and Maha paishyachya ghee). On the contrary his recommendation of regular study, thinking, discussing, sharing the knowledge and *Guru Seva* are the factors show more relevancy in promotion of decision making strength.

He never recommended *Madya* (alcohol) type of articles for promotion of buddhi although he recommended it for promotion of *Medha* and *Pratibha*; that proves his core thinking of buddhi performance as *Sattva* based function.

## 7.2. Opinions of *Charaka* and commentators

The study clears the ideology that buddhi is the property of *Atman* and is from *Daiva*; i.e. on the basis of maturity corpus of the past life *Karma*. *Charaka* and *Gangadhara* both have the same view. *Gangadhara* extended that maturity corpus of past life *Karma* means the '*Bhagyam*' and only because of that children of the same mother and father are not of the same colour, voice, and buddhi.

The *Atman* enters in the cluster of *Shukra* and *Shonita* and at that time its property buddhi get activated to start the performance. *Charaka* has mentioned this in short. *Gangadhara* elaborated the steps in detail like *Atman*, *Mahat*, *buddhi*– *Sattvadi Ahamkara* – *Indriya* etc. -- buddhi performance.

Both gave the example that children of the blind, dumb, deaf parent don't have the same problem (ch.sh.3). It is to prove that buddhi is not from any *Jada* matters like *Indriya*, though it presents through them and at them. It is from *Atman*.

*Charaka* said that *Indriyas* are formed and heart is connected to mother at the third month of foetal development so the presentation of buddhi performance in the form of happiness, sorrows etc. is activated from that time. *Gangadhara* differs here with his opinion about the period of foundation of *Indriya*. According to him buddhi starts presenting the knowledge exactly after half of third month till up to the first half of fourth month. Both agree with the seventh month for the efficient presentation of buddhi.

All of them agree that place of buddhi is the heart at chest region, they are also agree with *Indriya Pranavaha, Rasa Sangyavaha Srotus*.

There are many differences seen at the conceptual level, terminological level and also in explanation. *Charaka* has quoted the concept of buddhi in very short and perfect words that buddhi is the decisive power. The thinking of merits and demerits of the perceived knowledge further leads the process of interpretations and interrelations then what the decision arises is called as buddhi. This is called as *Nischayatmika*. Then the action takes place accordingly, this is the clear opinion of *Charaka*. *Gangadhara* agreed with the same but according to him the execution is separate than decision. He named it as *Vyavasayatmika* and classified the buddhi performance at these two levels.

*Chakrapani* and *Gangadhara* understood buddhi performance as the result of the collective performance of *Dhi, Dhriti, and Smriti*. They mentioned it as '*Thridha buddhi*'. (ch.su.1/21, ch.su.1/26 page 1835). *Charaka* has never explained buddhi performance at this level directly. He has accepted the same by considering them in the concept of *Vishama buddhi* i.e. *Pragyaparadha* as the causative factors (ch.su.1/32).

*Gangadhara* has accepted (ch.su.1/21, page62) the balanced collaboration of proper functions of *Dhi, Dhriti, and Smriti* as the proper buddhi performance. He accepted proper and improper knowledge are the collective performances of *Dhi, Dhriti, and Smriti*. He accepted both of them as the forms of buddhi performances. He stated that the improper knowledge is also the improper buddhi performance.

*Charaka* is clear about the concept of *Dhi* i.e. the decision power after the analysis between proper and beneficial or improper and no beneficial (ch.su.1/20, page170). *Gangadhara* also mentioned it about the same. According to him (ch.su.1/20, page 120) the balanced vision between what to do and what not to do, benefit and non benefits is the buddhi. Both of them are putting similar views on *Smriti and Dhriti* concept.

Whenever *Charaka* explains some herbs or the *Rasayana* or the medicines has quoted the terminologies like *Dhritivardhana, Buddhivardhana, Medhakara, Smritikara* etc. separately and in one *shloka*. It shows both of them accepted the separate functional existence of *Dhi, Dhriti, and Smriti*. *Charaka* has accepted their collective performance in *Vishama buddhi* i.e. *Pragyaparadha*; so accepted their collective role indirectly. But he has never quoted their collective performance as buddhi.

The buddhi performance cannot understand directly. It is understood by inference only with the help of its execution through action, talking and thinking style. It is very difficult to differentiate and analyse the relative presentation of *Dhriti* performance, *Smriti* performance and the *Dhi* performance separately from the collective performance of buddhi.

The relation of 'I' always changes and influences the control of *Dhriti*, so the clear analysis of only *Dhi* is very difficult. On this background the opinion of *Chakrapani* and *Gangadhara* to accept buddhi performance as the collective function of *Dhi*, *Dhriti*, and *Smriti* seems very acceptable conceptually and practically. It is clearly accepted in *Pragyaparadha* by *Charaka*; so it doesn't oppose him conceptually, it doesn't seem unexpected to him or it doesn't over exceeds his concept at all.

*Charaka* is very clear about the concept of buddhi that it is the performance of pure *Sattva* without *Raja* and *Tama* influence (ch.sh.1/11). At this point *Gangadhara* differs with *Charaka* and mentions that the knowledge which is used for day to day practices is always based on the *Sattva* but in association with *Raja* (ch.vi.8, page 1669). According to him the association of *Raja* in balanced state is the *Sattviki*, the exaggerated state of *Raja* leads to the *Rajasi buddhi*, and with *Tama* in exaggerated state is called *Tamasi buddhi*. According to him there are three types of buddhi performances in practice one is *Sattvika* based on *Sattva* which is by proper interaction and other are *Rajasi buddhi* and *Tamasi buddhi* which are derived by improper interaction. In day today life what the performances we observe are the combinations of these three components.

Hence *Charaka's Sattva buddhi* is the concept, not the practice. *Chakrapani* here explains that if the concept of *Sattva buddhi* is accepted then the concept of *Purusha* of 24 elements becomes redundant. Then all the day to day practices don't deserve any meaning (ch.sh.1/11 page 1798). Thus *Charaka's* conceptual explanation is the core concept like the *Sootratvat pratipadana*, but *Gangadhara's* explanation is the thinking of the *Sootra* based on practice.

*Ganagadhar's* opinions to accept collective performance of *Dhi*, *Dhriti* and *Smriti*, to accept three types of presentation of buddhi performance as *Sattviki*, *Rajasi* and *Tamasi buddhi* and to accept *Bhrama*, *Samshaya* etc. *Vishama buddhi* as the part of buddhi performance are very conductive to each other and conceptually very clear. It proves the relevance in his thinking and his explanation.

*Charaka* accepted the collective performance of *Indriya*, *Indriya* object, buddhi and the *Atman* with mind in the concept of *Indriya buddhi* (ch.sh.1/10). It means he has agreed that the knowledge generated from the collective interaction as the buddhi. It means he has accepted the buddhi performance based on the *Sattva* in association with *Raja* indirectly. *Chakrapani* also has accepted (ch.su.1/21) that the buddhi means knowledge and further *Gangadhara* had cleared that Bhrama etc. improper knowledge is also the part of buddhi performance; which coincides his fundamentals to consider the applied knowledge in association of *Raja*.

The direct relationship between *Ahamkara* and buddhi is accepted by three of them (Ch.sh.1/18). *Chakrapani* and *Gangadhara* also applied this concept time to time in their explanation. They all conclude that ‘*Aham*’ is the cause for the proper and improper performance of buddhi i.e. proper or improper decision. (Ch.sh.1/10, Chakra) (Chakra 1814) (Gang.1812) (Gang.1807).

*Charaka* has mentioned the seven types of buddhi *Atmapratyagastha* (1), *Manobuddhi* (1), and *Indriya buddhi* (5). Further he accepted the concept of *Bahuvridha Indriya Buddhi*. *Gangadhara* also has accepted the same. *Gangadhara* has mentioned his views separately without opposing *Charaka* in his elaboration.

E.g. *Charaka* has mentioned the ‘*Chintana*’ as the objective of mind but *Gangadhara* mentioned it as *Manobuddhi* which is different than *Indriya buddhi*. (Ch.Su.8/4, page411) and so he explained that the balanced ‘*Chintana*’ is the proper buddhi and imbalanced *Chintana* (*Achintan* , *Atichintana*, *Mithya Chintana*) is the improper buddhi. *Gangadhara*’s explanation is more practical and easily evolving its practical sense. It is again coincides his line of thinking and explanation about buddhi. *Charaka* has explained the methodology of buddhi performance stepwise like thinking merits and demerits of the object before to decide.

*Gangadhara* has mentioned separate *Upadana buddhi* that thinks on merits and *Hana buddhi* that thinks on demerits. It is also seems very practical as there are many people in society having the attitude of thinking prominently the benefits or good side and also some others thinking prominently the losses and bad side. The proper buddhi performance thinks of the both in balance.

By accepting these thinking attitudes in the form of buddhi, *Gangadhara* has proved his logical excellence as these coincides his concept of considering ‘*Chintana*’ as a buddhi

performance and also coincides the approach to consider *Vishama buddhi* as buddhi performance.

*Charaka* has quoted the process of *Nischayatmika buddhi* through thinking merits or demerits and reasoning etc. *Gangadhara* also considered *Nischayatmika* but he further classified it into sub types *Anupahata buddhi* (ch.su.8/67, ch.su.11/2), and *Upahata buddhi*. Elaborating the different dynamos of *Anupahata buddhi* *Gangadhara* gave more detailed classifications like *Vyahata* and *Vyavrita*. He has just mentioned the *Vyahata buddhi* (ch. Su.11, *Gangadhara*, page 512), but not explained it. *Chakrapani* explained it (ch.su.1/18, *Chakrapani*, page 61) as the performance based on the style of thinking of commonness. The logic follows the similarity in concerned factors in the decision process. Further he explained the opposite type of buddhi, in which the logic follows the differential analytical thinking in concerned factors. Here *Gangadhara* just explained it but didn't name it. *Chakrapani* has named it as *Vyavrita buddhi*. *Chakrapani* has explained *Vyahata* and *Gangadhara* named it; *Gangadhara* explained *Vyavrita* and *Chakrapani* find named it.

This classification feel very practical as there are many people so critical by nature to take the decision and many other just let go with the similar /common factor and hold the relationship, community power and easily get success and fame with their determining performance.

*Gangadhara* further classifies (ch.su.9/17) the logically correlating thinking in to two types and mentioned more two buddhi performances 1) *Sahaja buddhi* 2) *Vainayaki buddhi*.

*Chakrapani* has given one more classification like 1. *Sthoola buddhi*: it deserves the materialist approach, morphological approach and 2. *Sooksma buddhi*: it deserves energy approach, subtle factorial approach (spiritual approach). (Ch. Vi.8)

The assessment of buddhi is understood from *Charaka* directly from his views scattered under different titles in the text. We think, most of the places both the commentators followed his views and explained and elaborated it.

In short this discussion clears that

*Charaka's* style is more theoretical putting the concept with its applications.

*Chakrapani's* style provides detail meaning of Buddhi concept.

*Gangadhara* elaborates and explains the concepts by the applied and practical sense. His efforts do not pollute or over exceed or oppose *Charaka* conceptually.

The different thinking styles are in scattered form in *Charaka* text. *Chakrapani* and *Gangadhara* have accepted and presented them properly with their meanings.

It proves that *Charaka's* concept of buddhi is as well holistic in concept as practical and applied for present.

### 7.3. Opinions of *Ashtanga Hridayam*

The *Ashtanga Hridaya's* concept of buddhi performance is understood through his commentator *Arunadatta* by his commentary '*Sarvanga Sundar Teeka*' (S.S.) and *Hemadri* by his commentary '*Ayurveda Rasayani Teeka*' (A.R.).

*Arunadatta* said that the analytical common sense between right and wrong or the capacity to classify the beneficial and non beneficial between external materialistic and internal spiritual factors is understood as buddhi.<sup>1</sup> Further he elaborated that buddhi performance clears the confusion in the mind through proper decision but it must exist with its meanings. It means that the buddhi performance is not concerned only with its rightness or wrongness but more concerned with its logical background i.e. method of determination<sup>2</sup>. This explanation presents the agenda of *Ashtanga Hridaya* regarding to buddhi.

*Hemadri* accepts the concept of buddhi as the knowledge; whereas *Arunadatta* accept it as *Pragya* i.e. proper knowledge<sup>3</sup>. *Arunadatta* said that the capacity of perception or the knowledge process (*Vastu Gahana Shakti*) can be considered as buddhi; whereas *Hemadri* accepts it as the capacity to understand the dicteted, taught or read things (perceived knowledge).

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<sup>1</sup> . धी-बुद्धिः बाह्य अध्यात्मिकानां भावानां हिताहितपरिच्छेदविभागकारिणी । (अ.ह. सू. १/२६ एस.एस.) यया हिताहितविवेकः । (ए.आर.)

<sup>2</sup> . मनोर्थसंशयस्य निश्चयं कर्तुं तद् अर्थ अध्यवसायोपासूढा । सा बुद्धिः । हृदय सू.१२/१३ अरुणदत्त

<sup>3</sup> . मेधाधिशौर्यतनुमार्दवैः। अ.ह.सू. ११/३ धि- ज्ञानम्। A.R., धि -प्रज्ञा s.s.।



*Vagbhata* mentions *Dhi*, *Medha*, and *Smriti* separately in the explanation of advantages of ghee.<sup>4</sup> *Hemadri*, the Commentator explained *Medha* as the restoration power or the retentive power. It is the power that retains the perceived knowledge uninterruptedly and in sequence.<sup>5</sup>

Above references show that both of the commentators have not agreed to consider perceptive power i.e. *Medha* as the buddhi.

In another reference, *Arunadatta* said that buddhi means the capacity to understand the meaning with respect to ongoing time.<sup>6</sup>

The above references make it clear that buddhi performance means understanding of perceived knowledge with its logical defence and the present ongoing time. This explanation of buddhi more deals with the practical sense. This definition of buddhi considers better practical mode.

*Charaka* considers *Medha* as perceptive and restoration power. The concept *Upadista Grahana* and *Vastu Grahana* co-exist the *Charaka's* concept 'knowledge is buddhi'. *Arunadatta's* concept of understanding knowledge with respect to time follows *Charaka's* concept of *Kalapratipatti*. Here both of the commentators have agreed; as *Hemadri* also said the same. He has quoted his views in *Vagbhata's* treatment for the psychological problems. It includes the *Atmadi knowledge* means the knowledge of him, his country, / place and also about the time of execution.<sup>7</sup>

*Vagbhat* has agreed with the place of buddhi as the heart like *Charaka*. His concept of *Chittavaha Srotus* or the *Manovaha Marga* or the *Sangyavaha Srotus* coexists with *Charaka's* concept of *Rasa Sangya vaha*.

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<sup>4</sup> . धीस्मृतिमेधाअग्निशस्तम्। अ.ह.सू. ५/३७ ,धि- वस्तुग्रहणशक्तिः s.s.।

धि –उपदिष्टग्रहणशक्तिः A.R.।

<sup>5</sup> . मेधा – धारणाशक्तिः तस्यैहितम् । (ह.सू. ५/२२) गृहितस्य अविच्छेदेन धारयितुं शक्तिः ।

बुद्धिविशेष (अ.ह.सू. ७/७५ एस.एस., अ.ह.सू. ५/३७)

<sup>6</sup> . वर्तमानार्थं ग्राहिणीप्रज्ञाबुद्धिः । अ.ह.सू. ६/१३५ अरुणदत्त.

<sup>7</sup> . आत्मादिविज्ञानं मनोदोषौषधम् परम् । (ह.सू. १/२६) आत्मादिविज्ञानं आत्मादयः आत्मदेशकालाः तेषां विज्ञानम् । हेमाद्रि

इदृशो अहं इदृशे देशे, इदृशेकाले व्यवहरामि इति ज्ञानं येन हितसेवनस्य अविच्छेदः । हेमाद्रि एस.एस.

In *Apasmara* chapter he has cleared his separate understanding about the place of buddhi and place of *Indriya* and the symptoms of their vitiated state.<sup>8</sup>

*Charaka* has quoted that the alcohol is the best drug that hampers the buddhi performance; whereas *Vagbhata* has quoted that the person cannot understand to differentiate ethical and unethical or joy and worries or correct and wrong when consumes alcohol.<sup>9</sup> He agrees about *Sattvika* state of buddhi as like *Charaka* but he also considered *Rajasika and Tamasika* performance of buddhi as like *Gangadhara*.<sup>10</sup>

*Hemadri's* directives of differential assessment of *Dharana* and *Smriti* are very peculiar, useful and applied in practice. He said that interrupted presentation of perceived knowledge represents *Smriti* and uninterrupted presentation of the knowledge represents *Dharana*. We think these directives are definitely supportive for *Charaka's* practice if incorporated.<sup>11</sup>

The terminologies indicating improper buddhi are seen quoted in *Vagbhata Uttar Tantra* i.e. *Buddhi Bhrama and Dhi Samplava* which also follows *Charaka*.

In short *Charaka's* buddhi concept is more classical and has broad range than *Vagbhata* but the *teekakar's* explanation shows that *Vagbhata* is accepting many of conceptual prose and cones of *Charaka* indirectly.

#### 7.4. Opinions of *Sushruta*

*Sushruta* has mentioned buddhi as *Atmaja bhava* (su.sha.2) and agreed its connection with *Daiva* i.e. luck (su.sh.1/4). According to him buddhi starts its performance to execute from fourth month of development by expressing his wills or expectations in the form of *Indriya* objects through mother i.e. will to hear specific music, see nature, water, cinema, pungent or sweet food etc. (su.sh.2/18)

Actually according to him *Indriya* starts to get knowledge of *Indriya* object (su.sh.2/30) especially music, vibrations, touch; from the sixth months of development of *Garbha*.

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<sup>8</sup> . हीन सत्वस्य हृदिदोषाः.....कालुश्यं हत्वा मार्गान् मनोवहान् । अ.ह.उ.६/४-५ हृदये प्रदुषिताः सन्तो.....चित्तवहानिस्रोतांसि हत्वा उन्मादं कुरुते । s.s.

हते सत्त्वे हृदिव्याप्ते संज्ञावाहिषु खेषु च तमो विशन् स्मृतिविनाशो, बुद्धियादि विनाशः । अ.ह.उ.७/१२

<sup>9</sup> . धर्माधर्म सुखदुःखं अर्थानर्थं हिताहितम् । यदा (मद्य) सक्तो न जानाति... । अ.ह.उ.६/८

<sup>10</sup> . स्मृतिमेधादयो हि सात्त्विकाः एव । शौर्यं उपचारता, लोलुपत्वं, हर्षकामादयः रजसाः । भयादि तामसानि । अ.ह.शा.३/७

<sup>11</sup> . हितस्य विच्छेदेन धारयितुं शक्तिः स्मृतिः । (ए.आर.) अविच्छेदेन मेधा ।

*Charaka* has quoted the mid of the third and fourth month for *Manobuddhi* performance and the seventh month for full fledged performance of mind and *Indriya*.

*Sushruta* has mentioned like *Charaka* that the place of *Indriya* is the head region and heart is the place of mind and buddhi. (su.sha.2/32)

He has quoted the *Sangyavaha Srotus* and mentioned that there is loss of understanding of the object if it is blocked by *Tama* (su.sh.4/33). His another explanation in *Unmada* chapter about *Manovaha Srotusa* (su.u. 61/ ) shows that *Sushruta's* statement coexists with *Charaka's* view that the *Rasa Sangyavaha* is the *Manovaha Srotusa* in a purpose to understand the meaning of perceived knowledge.

*Sushruta* said that mind only associated with *Raja* can understand the right and wrong knowledge (su.sha.4/36). This practical approach shows similarity to *Charaka's* approach 'Rajonubandham Manah loke tatvagyanasya karanam'

*Sushruta's Medha* and *Dhriti* are similar as *Charaka*. *Sushrut's* approach about *Dhriti* represents the level of satisfaction; which is more applied. In day to day practice we experience that the strength of mind control depends on the level of satisfaction.

*Sushruta* agrees with *Charaka* that reexperiencing the past experienced knowledge is *Smriti*. He has directly mentioned that it is the half of the strength of *Dharana*. It shows that he was very clear about *Dharana and Dhriti* and the interrelation between them.

*Sushruta's* concept of *Mati* (su.su.2/3 D) and concept of *Pragya* (su.su. 35/16) are the similar concepts. His concept of *Mati* is having knowledge of past, present with future; which coincides *Charaka's* concept of *Pragya* in *Sushupti* state. *Sushruta* has defined *Mati* like *Pragya* but utilised it under common practices like *Nipunamati, Dridhashastramati etc.*

In another reference *Sushruta* says that *Buddhi* means the knowledge of the object; which deserves the relation with the time (su.sh.1/18 D). We think, it clearly fits *Charaka's* concept of *Kalapratipatti*.

*Sushruta* has defined buddhi performance as *Nischayatmika* (su.sh.1 D) but elaborated the meaning as determination and attempting (su.sha.1). Further he mentioned that the performance can be accessed on the basis of knowledge that is perceived and presented. (su. sha.1) We see the same view in *Charaka's* strategy of assessment of buddhi performance.

*Prayatna* represents activation of mind; *Utsaha* represents the firm mode of mind in execution of buddhi performance (*Sankalpa*). *Sushruta's* this explanation about mind functions underlines their role in execution of decision i.e. in *Vyavasayatmika buddhi* performance.

*Sushruta* has explained that buddhi is of two types; one that performs through mind and other through five senses. (su.sh.1/4) *Sushruta* mentioned that the *Indriya* provides the placement to buddhi for its performance where as *Charaka* mentions that *Mano buddhi* expressed at the level of *Indriya* is *Indriya buddhi*.

*Sushruta* mentions the abnormalities of interaction i.e. *Ateeyoga*, *Ayoga* and *Mithya yoga* of interaction of mind with the object (*Manobuddhi*) (su.u.61/6). The concept of *Cheto Moha* is very similar to *Charaka's Buddhi Vibhramsha*

*Sushruta* has mentioned buddhi performances of each *Prakriti* separately like *Avyavastita* *Mati* of *Vata*, *Nipuna Mati* of *Pitta* and *Dridha Shashtra Mati* of *Kapha*.(su.sh.4/66, 75)

He has also provided a program to maintain the properness of buddhi, for promotion and development of buddhi and *Medha*. E.g. *Buddhi Medhakara Gana*; where he recommended following regular self studies, practice, and referring other concerned *Shashtra* / sciences and serving the *Aacharya* those deserve profound knowledge (su.ch.29/27).

He has advised to have *Sneha* (ghee) internally for strengthening the senses or maintaining the strength of senses. (su.ch.31/56) It is also recommended by him in deprivation in performance of *Medha* and *Smriti* due to vitiated *Vata* and *Pitta*. (su.ch.31/15)

He has mentioned that *Shodhana* treatment is soothing for buddhi performance and empowering the *Indriya* strength. Further he has defended that the *Shodhana* treatment cleanses the body at the deeper level. The mind also gets purified through body purification therapies. As mind gets purified it results in soothing performance of buddhi.

*Sushruta* is seen emphasising the holistic approach specifically in following dietary plan for empowerment of buddhi and other components. He mentions nourishment to all *Dhatu* empowers the general strength; then the elements of the body and mind get properly aware about their work to be done (su.su.15/20) and start to function punctually (su.su.45/100 D) and harmoniously.

The balanced buddhi performance is expected from healthy body and mind; which is the ultimate aim of *Ayurveda*. *Charaka's* approach is the *Tatvavabodha* for disease less body is more from outside; whereas *Sushruta's* approach is seen more from inner side. *Dalhana's* approach correlates with *Charaka's* approach that nourishment to body elements balances their respective functions and results into the improved performance of Buddhi.

There are lot of dietary and medicinal prescriptions in *Sushruta Samhita* especially for promotion of *Medha* and *Smriti*. Their range is wide as from *Yava* and *sesame* to *Kushmanda* and *Ksheera Paladu*, from fish eggs to *Kebab* or dried meat, from Ghee to the animal fats of *Godha* (wild lizard).

Most of *Sushruta's* references are accepting *Charaka's* view in mentioning the food articles; as they are mentioned for *Medha* and *Smriti* than for *Buddhi*.

*Sushruta* mentioned that *Smriti* and *Anubhava* i.e. memory and experience are the two types of Buddhi.<sup>12</sup> *Sushruta* has considered the *Smriti* as a separate entity but considered it as type of buddhi; on the contrary *Charaka* has included *Smriti* as an integral part of Buddhi performance. *Charaka (with his commenter)* has insisted *Dhi*, *Dhriti*, and *Smriti* as the inseparable parts of the Buddhi performance; considering the practicability of the concept. *Charaka's* concept of Buddhi is not the theoretical concept but it is more practical and applied than *Sushruta*.

*Charaka Samhita* and the Commentator are seen focussing more on the classical i.e. principle part of Buddhi in detail but the other texts are seen putting their views on the basis of extracted meaning of those principles. Hence we find different steps of Buddhi function, its different types, and views on different types of assessment and model tools in *Charaka* but not in other texts.

These other texts are mentioning different dietary articles, drugs, and *Rasayana* for *Buddhi*, *Medha*, and *Smriti* in wide range. It might be because of their focus on applied composite view in Buddhi performance and its application in practice.

The applied aspect of *Sushruta* in *Dhriti* assessment by relating it to the range satisfaction can be helpful in application of *Charaka's* concept of '*Alaulyen dhritim*.'

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<sup>12</sup> बुद्धिःदिवविधा स्मृतिः अनुभवश्च । संस्कारमात्र जन्यज्ञानं स्मृतिः । तद्भिन्नम् अनुभवः । प्रत्यक्षः अनुमान उपमा शब्द..... (सुश्रुत)

*Astanga Hridayakar's* applied differentiation about *Dharana* and *Dhriti* and *Chakrapani's* clarification related to the time of assessment of *Dharana* can be helpful to apply *Charaka's* core concept; if combined properly.

Many dietary and behavioural recommendations can be used in application of *Charaka's* principles.

Above discussion ends with the strong thinking that there is no other alternative than *Charaka Samhita* for the core and detail understanding of *Buddhi* concept and related things. The views of Commentator and of other *Aacharya* are beautifully executing *Charaka's* concept in its application.

## **7.5. Discussion on clinical observations**

### **a. General observations**

The participated students were from both genders (female 367, male 317) and from second (416) and third (340) standard of both the medium school. The students from *Marathi* medium are more in number (487) than the English medium (268); which represent the current status of society; where the common population in India still go in state language (*Marathi*) medium schools. The students from all type of social classes and economical classes participated in the assessment. Hence, the student population in this assessment represent the society in general.

The TBS range is higher in third standard than in second standard which is again obvious and logical considering the age factor. The graph indicates that the 40 % students from second standard and 50% students from the third Std. have the same TBS. It means that only 50% students from third standard have the upgraded score than the second Std.

There is a lot difference in the score of students from English medium than those from *Marathi* medium ( $P < 0.001$ ). It may represent due to the extreme difference in socioeconomic factor in both the schools or it may be the picture of selected sample.

The previous attempts or the practice related to the similar type of questionnaire i.e. *Abhyasa* shows the significant role in TBS ( $P < 0.001$ ). It indicates the importance of repeated study or specific trainings in development of *buddhi*.

### **b. Socioeconomic status and TBS versus Std. and school medium**

**94.5% class in English medium was** socioeconomically in sound position (buz1, job1); where as 35% class in Marathi showed the same status.

**65% class in Marathi medium was in middle or lower middle socioeconomic position** (job2, buz2); which was only 2.6% in English. It definitely represents the difference in cultivation; which has the major role at the initial stage. Hence the major difference observed in TBS in Std.2 is logical. Later in Std.3 it was observed in reducing mode.

Thus the study supports the scholarship program conducted by government for Std.4; which is same for both the medium but not before it. The study shows the best performance in ‘buz1’ class followed by ‘job 1’ class, then after ‘buz 2’ and then ‘job2’ class are seen weaker by performance gradually.

Although there was a lot variation in socioeconomic status; Buddhi performance (TBS) in *Marathi* medium students seen little inferior than in English medium from the same socioeconomic class (6.6 in sound class and 4.6 in lower medium class). As the difference is small; it would not be the overstretched statement to say that the observation is supporting the role of socioeconomic status in buddhi performance.

With the help of previous observation we can infer that the little difference can get reduced more in further Std. and the difference between both the medium would be negligible for same the socioeconomic class; if both of them studying the same syllabus or getting the same exposure.

### **c. School performance and TBS**

The school Grades conventionally classifies the brilliancy. The positive correlation of this Grade with TBS again proves the reliability of the questionnaire. The 95% students from Grade ‘A’ represent the TBS above 35; which is strongly remarkable to prove the relevance, reliability, and efficacy of the assessment tool (questionnaire).

Throughout the year teachers are in contact with the students. We have assessed the students only for 40 mints in this assessment. These findings show that the assessment done in 40 mints significantly coincides ( $P < 0.001$ ) with the teachers comment on the basis of their assessment of whole year. It definitely suggests the credibility of the questionnaire.

The most of the students those are active have ‘medium’ performance and most of the sharp have the ‘average’ performance above 35; where average performance is about 32.

Hyperactive students showed unpredictable inconsistent performance with vast range. Maximum 'sharp' students commented by teacher were representing *Pitta prakriti* and 'active' were in *Vata prakriti*; which correlates with the *Ayurvedic* concept of *Prakriti*. Thus the questionnaire is properly demonstrating the teachers comment about student's performance in general.

#### **d. Health and TBS**

The general health status of the student was with reference to BMI and with the status of some other components of healthy state according to *Ayurveda*.

It was found no significant correlation between TBS and BMI regarding to this assessment. Although there seen the positive reflection; it can be said that the performance of buddhi doesn't relate to BMI; at least in this assessment. This reflection is statistically not significant.

We observed same trend for *Swasthya* score. The BMI and *Swasthya* score were not related due to following possible causes,

1. Either the four factors (face lustre, *Vakabala*, *Utsaha* and nutritional status) to define the *Swasthya* status were insufficient. As concept of *Swasthya* is comprehensive and cannot be clubbed in just four components. However, the focus of the study was not on assessment of comprehensive health, which was a limiting factor.
2. The level of the questions was showing no influence on the decision making power at this age group. Actually BMI is the quantitative assessment; whereas the *Swasthya* Score is the qualitative assessment; there is no specific correlation between these two components but the TBS shows the same relations with both the parameters.

The relation of the *Swasthya* components with *Swasthya* Score shows that the face lustre is better in students having higher *Swasthya* Score. It means that the components selected to derive the *Swasthya* score are relevant but not sufficient. *Utsaha* shows the significant positive relation ( $P < 0.001$ ) with the TBS. The *Vakabala* shows absolutely no relation with TBS. Both the observations are logically acceptable. It means the talkative people may not have decision making ability all the time; but enthusiastic people can perform better.

The significant inverse correlation was observed between the *Swasthya* and Illness ( $P < 0.001$ ); which obviously emphasises that the components of *Swasthya* score are definitely



relevant; although they may not be sufficient. It clears the reliability of the concept of *Swasthya* score with the help of the selected component as mentioned earlier.

TBS demonstrates the decision power specifically related to *Chakshu*; where there characteristics of *Prakriti* doesn't play any important role as like in *Manobuddhi* or in *Vyavasayatmika buddhi*. Hence it is obvious that *Prakriti* is not showing any variation in TBS.

#### **e. Different dimensions and modes of interactions and TBS**

The *Dharana* is one of the dimensions of buddhi performance; where the interaction takes place to restore and present the knowledge in the same word and in the same sequence. Observations show the positive reflection between them. It means that those who have better restorative and presentation capacity perform better in total performance.

Since thousands of years our cultural discipline recommends the promotion of this basic dimension from the childhood for development of Buddhi performance. Traditionally recommended time for study is the early morning time i.e. *Prana kala* and morning time i.e. *Kapha kala*; where the *Prana* does active retention and *Kapha* helps to restore it. Hence it is the scientific time for study according to *Ayurveda*. The night time is not recommended by *Ayurveda*.

The Grade from the school performance is the result of *Dharana* and *Smriti*; so the *Dharana* Score is compared to the school grades shows the positive correlation. It is true that the decision making power is totally different than the *Dharana* performance but the observations and routine practice do not reject the relation of school performance and TBS; at least related to this type of questionnaire. This relation proves the reliability of the assessment. Hence this questionnaire can be used as a tool for buddhi assessment.

The observation also shows the positive relation of TBS with the interactions like 'Comparison' and 'Separation'. It means building up of this type of interacting skills definitely improves the general decision making power.

The '*Krama Samyoga*' and the 'cross addition' are higher graded questions to compare, to combine, and to separate. The observations are significantly indicating the positive relation with the TBS.

The observations show that the proportion of student succeeded to attain these both questions from Std. 3 is 1.5 higher than that of from Std. 2 in English medium school. In the same observation it shows 2 time higher proportion for addition type of question and more than 3 times higher in *Krama Samyoga* type of question in *Marathi* medium school. This suggests the role of age in development of Buddhi performance and its socioeconomic connection through the medium of the school in general.

The observations also show that the proportion of the students succeeded to attain these questions is half in *Marathi* medium school than that of in English medium schools. It is also observed that the proportion of the students of third Std. succeeded from *Marathi* is similar to the proportion of those of second Std. students from English medium; which may proves the role of socioeconomic and educational surrounding in development of buddhi.

The observations related to each question and the response of the students of both the standard from both the medium showed that there was very minuet difference in response but it must to be noted that the pattern has showed positive tilt toward English medium.

It is also notable that the difference in response observed generally reducing by about half in std. 3 which was in std. 2 of English and *Marathi*. It might be due to lack of exposure or slow or gradual start of the level of education in Marathi medium schools.

#### **f. Buddhi and rapid presentation**

The comparison of response pattern in all other questions and in rapid answer question was observed. The response to rapid questions and Buddhi score has correlation = 0.5, which can not be called as a strong relation, however, the same can not be ignored. This observation emphasises that the power of decision making (*Nischayatmika*) and power of decision making at right/ proper time (*Vyavasayatmika*) are different. The inference needs further cannot be confirmatory. Hence just the pattern is quoted to suggest trends. There could be questions for further study to show that the difference is true with the appropriate sample size and study design.

#### **g. Assessment of other senses and TBS**

The assessment of other senses was carried out randomly in 74 students with a single question based on sense related activity. This was additional to routine assessment planned for the study.

The irregularity in the pattern of observation was observed noted in relation with TBS. The assessment done in other senses was with a single activity as a representation. This observation is just suggestive but the efforts are made to observe the requirement of multisensory assessment of Buddhi in total Buddhi assessment.

The observations stimulate the thought of multisensory assessment, which can be the topic for further studies. The representative study of assessment of other senses creates a question not only to *Ayurvedic* experts but also for psychologists to think on holistic sensorial assessment than conventional visual assessment for proper consideration of decision making.

#### **h. Multivariate analysis**

We find the dendograms as one of the useful methods to depict internal linkages of the variables to assess Buddhi functions. The dendogram presents links between buddhi score, Dharana, Para Apratva, Pruthaktva. The regression analysis shows Paraparatva, Pruthaktva, rapid questions, and Games are contributing to Buddhi function. The negative correlation ( $P=0.006$ ) with illness shows, more the illness, lesser the Buddhi function.

#### **i. Analysis of internal consistency**

The Cronbach's Alpha is a measure of internal consistency of the questionnaire. The value of the Cronbach's Alpha is 0.7607, which indicates good internal constancy of the questionnaire components. The components of the questionnaire are consistent to determine Buddhi. The internal consistency is one of the important aspects of any questionnaire. Good consistency suggests that the objective of the questionnaire to measure Buddhi can be achieved with sufficient precision.

The item analysis shows Paraparatva, Pruthaktva, rapid questions, and Games are contributing to various other components of Buddhi function.

However, contrary to our expectation, internal consistency for the different diagnostic aspects of participating students was not achieved. This may be due to insufficient information on those aspects. (For example BMI, illness status, Utsaha etc) This is also considered as a limiting factor of the study. However, this was not a focus of this work.

## 7.6. Concept behind clinical observations

*Charaka's* core concept of buddhi is the decision making power. The assessment demonstrates the pure *Chakshu Indriya Nischayatmika Buddhi Pareeksha* i.e. only on the decision making power except the question for *Dharana*.

Students' performance in the assessment shifted towards the better socioeconomic class, which may be due to their efforts of cultivation and training, better availability and affordability.

The significant difference in the TBS of students of both standard and also in the response to other specific questions (Q. 4 and Q.9) has demonstrated the concept of age related development of buddhi performance. *Charaka's* core concept and the observation are supporting the role of *Samskara* (cultivation) and *Abhyasa* (practice) in presentation of buddhi.

*Dharana* is the presentation of basic intelligence and the basic tool of its promotion in the tradition. The positive correlation of *Dharana* score and the school grade or *Dharana* score and the TBS from the questionnaire coexists with general intelligence. Thus *Dharana* and *Smriti* meant for the baseline development of buddhi in child age.

The students commented by their teacher as 'active' are observed with average TBS, 'sharp' are observed above average and 'hyperactive' are observed unpredictable. These observation demonstrates the performance of buddhi of hyperactive type of students i.e. students of *Vata* type as like in *Ayurvedic* book picture. It is the same about 'sharp' comment and *Pitta Prakriti* students.

In different types of interactions like *Para, Aparā, Samyoga, Krama Samyoga, Prithaktva, Sankhya, Sankhya, Samyoga, Parimana* the factors like age, training, culture etc. are influencing the presentation. Actually it is the critical classification of *Samyukta Samaveta Samavaya* type of interaction.

Thus above observations underline *Ayurvedic* view that though buddhi originates from *Daiva*; cultivation, repeated studies, and facilitation play an important role in its presentation.

The observations underlines the Indian way of education by tradition; which is based on *Dharana* and *Smriti* as a basic line of education and basic line of promotion of Buddhi by

‘*Pathantara*’. It also underlines further development of buddhi at different level and in different types of interactions depending on age and the cultivation and training.

The observation shows that there is no any correlation in *Vakabala* and TBS. According to *Ayurveda* there is influence of *Vakabala* in *Vyavasayatmika*; so study again concludes that the observations are nothing but only the decision power.

The observations shows the direct positive relation in grade of Lustre and *Swasthya* score, also the same with high *Utsaha* score; which underlines the *Ayurvedic* way of understanding the status of health in general. The observations do not show positive relation for minor or moderate *Utsaha* score; which clears psychological factors has the role only at their strong existence; not in general grade.

The general observational pattern showed different response in rapid answer than TBS; which supports the aim of classification of *Nischayatmika* and *Vyavasayatmika* separately.

## 7.7. Outcome of the work done

First of all selecting this topic related to Buddhi and putting **Ayurvedic perspectives based on Charaka is the main outcome of the work**; as it was an untouched topic in conceptual field of *Ayurveda* and there are many grey areas in *Ayurvedic* and also in conventional sciences related to Buddhi. In *Ayurveda* clinical trials, clinical practice, drug related studies are ongoing on this topic with the conventional questionnaires without considering core *Ayurvedic* perspective (without influence of *Yoga* and *Vedantic* perspectives) and clarity in the terminologies and also without knowing the way of assessment explained in *Ayurveda*.

- a. It is a **general belief that Buddhi relate to parents**; but this work put the clear *Ayurvedic* perspective with sufficient references that it is incorrect. The outcome of the study says that it is the entity, which reflects the corpus of the past life *Karma* and studies made by that *Atman* in past lives and what we correlate with the parents is the ways of representation of Buddhi. The presentation is more concerned with the governing factors of the body and the way of cultivation of the Buddhi in parenting. The governing factors i.e. *Vata* etc. represents the resultant of parent's body types.
- b. The study of *Guna buddhi* and *Karma buddhi* focuses more on this topic of buddhi performance, presentation, and cultivation; otherwise the gifted qualities also many times seen not represented properly or fully. The study also shows the **Ayurvedic different steps of presentation of buddhi** from the birth or in each new topic. It has the great role in educational strategies, programming the studies, designing games, and assessment tools for the children or any individual.
- c. The study clears the *Charaka's* view about the proper time of activation and the active level of buddhi in its foetal state; hence it **provides the scientific and strategic views in the field of intrauterine activity programmes** like *Garbhasamskara* to fortify buddhi of the foetus.
- d. The study of related terminologies like *Medha*, *Pragya*, *Dharana*, *Smriti* *Dhriti* etc. clears the existence of individual function and differentiates them from the other. It has a **great role in understanding the composite actions** and understanding the particular abnormality and treating that particular problem. The difference between *Dharana* and *Dhriti*, *Dharana* and *Smriti*, *Pragya* and Buddhi was made clear by this study with the help of references from *Charaka* and other some texts.
- e. Study clears *Ayurvedic* perspective about Buddhi that **the power of making proper decision is the core Buddhi**. It also provides the methodical steps for the process of

proper decision. **Consideration of the proper *Medha* along with proper *Dhi*, *Dhriti*, and *Smriti* in the process of proper decision is the other conceptual contribution** of this study; which is supposed to fulfil the functional insufficiency in practical sense.

- f. Establishing *Charaka's* view of '*Vyavasyate Buddhipurvakam*' i.e. the concept of *Vyavasayatmika Buddhi* and concept of '*Ashta Buddhijanika Devata*' in delivery of knowledge in practice is the another inventive outcome of this work.

The elaborated topic from this study represents the integral and important role of emotional understanding, emotionally controlled delivery of the knowledge in the function of *Buddhi* that *Charaka* had contributed through his thinking at that time, and conventional psychology currently growing in the same direction. This outcome of **the study exposes the *Charaka's* strategy in designing the *Buddhi* development programmes.**

- g. It is also going to help for assessing the power of decision towards the success or the lacunae in the unsuccessful decisions. The outcomes of the study will definitely contribute in *Ayurvedic* Psychiatry and its application to solve the complexes, failures or the stresses of the life of common man and direct him towards the success and happiness.
- h. This study exposes the different types of buddhi that *Charaka* and his Commentator has mentioned under different titles in different chapters. It provides the different types according to the levels of decision, according to the type or the style and the direction of the decision. **It might be the first effort at exposing the types, subtypes of buddhi functions mentioned in the text.**
- i. The study represents *Charaka's* **holistic approach in *Buddhi* functioning** like importance of direct interaction i.e. sense related *Buddhi* functioning, importance of thinking and logical interpretations (**logical intelligence** of sense and psych), emotional understanding and control (**emotional intelligence**).
- j. The study is putting ***Charaka's* views on assessment of *Buddhi***, different types of assessments, some models or tools those he mentioned in the text and some of the models or tools that can be designed on the basis of his directions. It is the other contributory and directive output of the work to the field of *Buddhi* assessment; where there are many grey areas and challenges at present.

- k. Emphasising *Charaka's* **opinion that promotion of Buddhi** is the other great outcome of the study. He clears that up gradation of Buddhi is **not by diet** (except Butter) and **medicines or Rasayana but by learning, sharing, and discussion**. The study exposes *Charaka's* view in titling his chapter as '*Medhya Rasayana*' but not as '*Buddhi Rasayana*' and also clears the role of dietary products, *Rasayana* products in Buddhi functions.
- l. Outcome of the conceptual comparison in this study exhibits *Charaka's* and his *Teekakar's* classical depth, dimensional approach and practical modelling for application in the field of Buddhi than other authors. **This study proves *Charaka's* authority in this topic and authenticity of the study on the basis of his principles.**
- m. **Founding *Charaka's* strategy for assessment of buddhi** with the help of his different views mentioned under different domains and **presenting the assessment model tools** with references is the other great outcome of the study; which is one of the best examples of modelling the ancient concept for practice.
- n. **This study is based on concepts and research methods described by *Charaka*.** This work present an example of practical application of *Charaka's* analytical approach described as Paradi Guna.
- o. Designing the questionnaire for clinical work is one of the examples of process of transformation of the concept to clinical form and the understanding the assessment on the basis of designed questionnaire is the example of the process of better understanding the concepts through clinical observations. This journey is the important outcome of this study.
- p. The tools are present in routine psychological examination; however the appropriate use, grouping and its relation with respective *Indriya* considering *Charaka's* concept is another outcome of this study. Understanding functional aspect of the concept and its applied interpretation are the contributory specification of the study. E.g. *Para, Apra, Abhyasa, Samskara* etc.
- q. The assessment with designed tool demonstrates the way of assessment of core decisional strength in the composite action of perception like decision, restoration, and memory (*Buddhi, Dharana, Dhriti, and Smriti*). Thus the **outcome of the study gives the directions to assess the specific part of the collective function of specific *Indriya***. It also gives the directions for development of other questionnaire tools to assess some other aspects of Buddhi function.



- r. Pointing out the questions on the need of **multisensory assessment** and need of bifurcation of **normal and rapid mode in assessment of power of decision making** **is** also the directive output of this study. This is eminent to stimulate and direct psychologist to think and work on it.

## 7.8. Limitations of the work done

1. This is the first and fundamental study to derive and use assessment tool based on *Charaka's* concept. More clinical work needs to be done at multiple centres involving many investigators to improve reliability and validity of the tool.
2. We could not assess all the components (like *Para, Apra etc., and Pratibhanam*) in all senses (*Indriya*) due to limitation of the resources.
3. This study was self funded, hence we could not include any intervention for improvement in *Buddhi* as it was a cross sectional observational study.
4. The age group selected was between 7 yrs to 9 yrs; hence the findings could be restricted to school going children.
5. The number of questions for each component may not be enough to comment. They are just representing the time for assessment for that age group demands the time limit to maintain student's involvement in the assessment.
6. The work is restricted to the *Charaka's* concept only and views of other author were not incorporated in the conceptual studies.

## 7.9. Scope for the future studies

- a. Similar study need to be done in students above 12 age or in adults by preparing questionnaire for their age to show its application in all age groups.
- b. It is necessary to design extensive questionnaire to get worth assessment of these components in a purpose to conclude student's performance accordingly.
- c. The assessment need to follow '*Bahuvidhaihi pareekshet*'. It means the assessment to be conducted in various countries and by various investigators to prove the reliability and validity of the tool.
- d. Designing different other tools to assess other different components of Buddhi function and also the assessment work to prove its reliability and validity. E.g. Methodical assessment of buddhi, assessment of *Dharana*, assessment of *Smriti*
- e. The pharmacological study is expected to be done with the help of tools to assess the power of decision and the power of grasping with restoration by controlling it with the group invented by sharing knowledge and discussion. It also needs to prove the efficacy of the tool by inventing some drug for the student having low TBS.
- f. Some other observations need to be observed and followed especially in English and *Marathi* Medium of study and TBS, Socio economic status and TBS, socioeconomic status vs. efforts of cultivation done and TBS.
- g. The concept of *Manda buddhi* was studied in this study but the different treatments for different imbalanced state must to be studied. The interventional studies should be conducted to prove the efficacy of specific drug or *Rasayana* by considering that states.
- h. The comparative study on approach of multisensory assessment and only visual assessment to prove their necessity.
- i. The role of normal and rapid decision making in power of proper decision making can be the ruled out by classified assessment study in future.

## Chapter 8: CONCLUSION

The above study concludes that *Charaka* has profound and multidimensional knowledge of buddhi although we don't find it as a single chapter. The description in the study proves the relevance of this knowledge and also the reliability and authority in the field of intelligence towards the current world problems. *Charaka Samhita* is focusing more on the classical i.e. principle part of Buddhi and *Chakrapani* is explaining it well with some practical applications; but *Gangadhara* is seen contributing a lot by conceptual elaboration in practical perspectives. Hence as a methodology, we feel commentator's contribution is important for conceptual research. Buddhi concept has been elaborated from origin to its composite presentation along with *Dharana*, *Dhriti*, and *Smriti* under influence of *Sattva*, *Raja*, and *Tama* with the help of governing factors like *Dosha* and *Dhatu* etc. through thinking, speech, and body language and also its different types.

*Charaka's* approach of *Bahuvridha Buddhi* and holistic consideration of emotional intelligence along with the logical intelligence and the recommendation of *Achara Rasayana* (behavioural programme for Ego balancing), *Abhyasa* and *Tadvidya Sambhasha* (knowledge upgrading programme), *Medhya Rasayana* (promotion of buddhi allied functions like *Medha* etc. and balancing *Doshadi* factors through nourishment programme ) *Buddhi janika Devata* (adoption of 8 folded buddhi development programme.) proves the relevance of his knowledge and also the reliability and authority in the field of intelligence towards the current world problems. The study of relation of mind function and buddhi function as well as relation of intelligence boosting dietary supplements or the drugs and buddhi promotion concludes *Charaka's* very scientific and logical presentation of buddhi in principle and practice.

The study also concludes that *Charaka* has dynamic approach in assessment of buddhi and in analysis of assessment. There are different models or the tools presented by him or based on his holistic view meant for cognition assessment, dynamic assessment, comparative assessment and the methodical assessment proves his time-tested and applied vision for the field of intelligence now a days. The study successfully concludes that invention of a tool based on *Charaka's* principle is possible. The study also presents an example of development

of such tools according to expected dimensions of assessment. The successful execution of such tool in targeted mass population can be methodically done.

The clinical study suggests that the differences due to parents' educational and socioeconomic state and the age factor play a role in presentation of buddhi performance. The study hints at Rapid Buddhi Performance skill is totally different than the skill of only decision. It is one of the specialised dimensions of buddhi performance; important for the successful execution; but not the only criterion for assessment of proper decisive power.

This study suggests that *Charaka's* views and the clinical study based on it are worth to provide the direction in the field of Buddhi, psychiatry, education, corporate analysis. The application of this study may be able to help clearing the grey areas, and face the challenges in the field of buddhi and its areas of practical application like its assessment, promotion, and development. More efforts in the same direction may expose different dimensions of Buddhi and for different other concepts of *Ayurveda* may open the huge knowledge corpus centralised in classical texts.

This is the fundamental effort presented especially in the field of *Ayurveda* psychology through this clinical study. More studies are required in various aspects of this topic. More efforts in the same direction may expose different dimensions of Buddhi.



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## APPENDIX – I

### A.The questionnaire used for assessment

<div style="border: 1px solid black; width: 50px; height: 20px; margin-bottom: 5px;"></div> नाव / Name - _____	<table border="1" style="margin: auto; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Glasses</td> <td style="padding: 2px;">Practice</td> </tr> <tr> <td style="padding: 2px;">Y / N</td> <td style="padding: 2px;">Y / N</td> </tr> <tr> <td colspan="2" style="padding: 2px;">P. Grade    A / B / C</td> </tr> </table>	Glasses	Practice	Y / N	Y / N	P. Grade    A / B / C	
Glasses	Practice						
Y / N	Y / N						
P. Grade    A / B / C							

I. हातमोज्यांच्या बरोबर जोड्या मिळवा व रेपांनी जोडा.

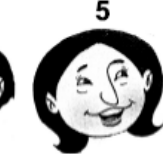
Get the perfect hand gloves pairs and connect them.



II. माझी सावली शोधा. / Find my shadow



III. शोधा माझी मैत्रीण कोण? / Who is my friend ?



१. चष्मा नाही  
२. गोल चेहरा  
३. हसरा चेहरा

४. बारीक डोळे  
५. नाक लांब आहे,  
पण केस लांब नाहीत.

1. no glasses  
2. round face  
3. laughing face

4. small eyes  
5. long nose,  
but no long hair

IV. योग्य साखळी शोधा ? / Find the correct chain ?

1 ■ ■ ★ ● ▲ ● ■ ★ ■ ● ● ▲ ■ ■ ★

3 ■ ■ ★ ● ● ▲ ■ ■ ● ★ ● ▲ ■ ■ ★

2 ■ ■ ★ ● ● ▲ ■ ■ ★ ● ● ▲ ■ ■ ★

4 ■ ■ ★ ● ● ▲ ■ ■ ★ ● ● ▲ ■ ● ★

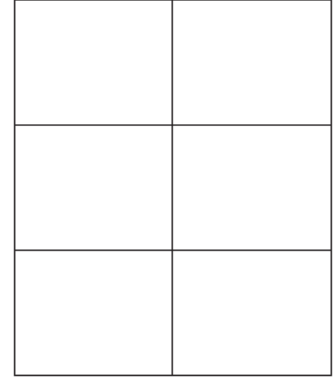
V. प्रत्येक चेंडूसाठी योग्य मापाचे भांडे शोधा व त्याचा नंबर त्या-त्या भांड्यात लिहा?

Find the proper pot for each ball and write its number in it ?



**VI.** दिलेले चित्र पूर्ण करणारे योग्य अंक चौकटित लिहा ?

Write the correct number in the box to prepare the given picture ?



**VII.** चित्रातील ७ फरक शोधा व तेथे 'X' खूण करा ? / Find the 7 differences and mark 'x' at it



**VIII.** चित्रातील ८ चुका शोधा व तेथे 'X' खूण करा ? / Find the 8 mistakes and mark 'X' at it



**IX.** चौकटित अंक असे लिहा की दोन्ही कडील बेरीज १५ हवी.

एक अंक एकदाच वापरावा.

Write the numbers in the box, so the addition at the both sides will be 15.  
Use one number only once.

3	5	8
2		7
1	9	6

$$\begin{array}{c}
 \square \\
 \square \quad 4 \quad \square \\
 \square
 \end{array} = 15$$

= 15

## B. The LCD presentation

### 1. Dharana, photo (1 to 6)



Start writing now in the same sequence

*Indological Truths*

## 2. Rapid question round

### ***FAST – FIRE***

You have to see the picture

**FAST** and **CAREFULLY**

Then write the answer .... *FAST*

**IDENTIFY AND WRITE THE NAME OF THE FRUIT**



**WRITE THE NAME OF THE SEASON**



**WHAT IS THIS ?  
BLACKBERRY OR BRINGAL ?**

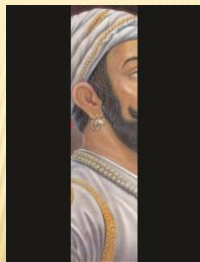




WHICH IS THE SMALLEST ANIMAL IN THIS GROUP ?



WHAT IS THE NAME OF THIS KING



.....  
**WRITE FAST**

.....  
From buddhi project  
.....

**THANKS  
FRIENDS**

## C. Games

### 1. 3 – D Game



### 2. Plate Game



**D. The student's information collection form**

**CHARAKA BUDDHI -- PROJECT**

**NAME** ..... **M/F** .....

**CLASS: I / II      ENG /MARATHI**

**School grade of past year : A / B / C**

**Mother: .....**

**Father: .....**

**Glasses: Yes / No**

**Weight: ..... kg , Height**

**Recurrent R.T.I. – always / usually /rarely**

**Voice strength: 1 / 2 / 3**

**Santarpana /Apatarpit**

**Face: pale - 1 2 3 / lustrous 1 2 3**

***Prakriti* - V / P /K**

**TEACHER'S COMMENT: Hyper active / Active /Sharp / Normal/ dull**

**PLATE GAME: Y / N      Utsaha: 1/2/3**

**3 D GAME:      Y/ N Utsaha: 1/2/3**



## APPENDIX – II. Other tools

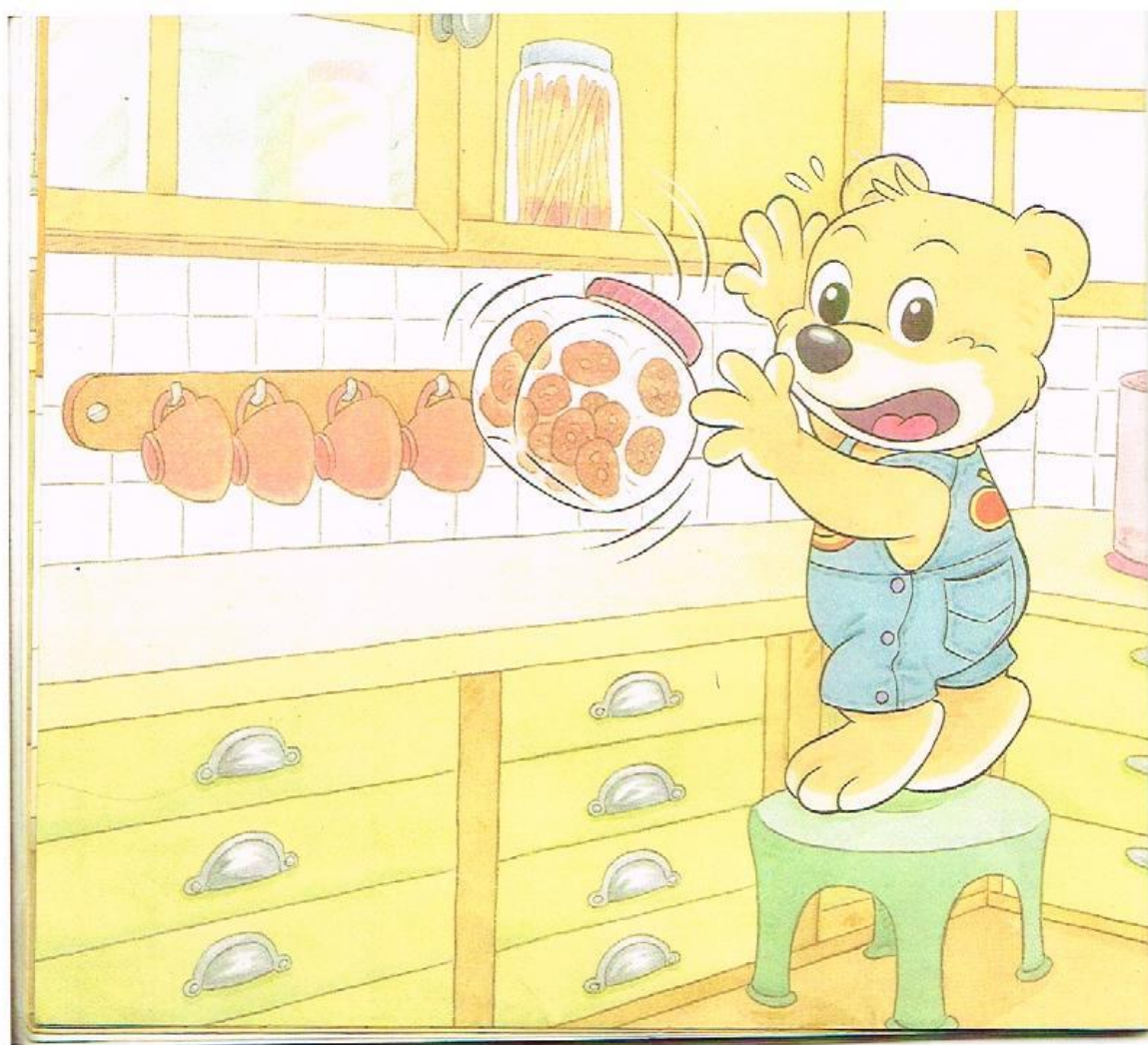
### A. Some other tools

Some tools were designed and developed on the basis of *Charaka's* concept to show their practical modelling. It is as follows,

#### 1. Questionnaire 'A' [tool – 1]

Age 6 to 7    writing mode    Time: 25 min

Picture



It is based on the visual object i.e. picture provided.

- (1) What are the different things do you observe in the room?
- (2) Where is bear at home?
- (3) What bear is doing?
- (4) How many drawers are there for the table?
- (5) Which is the tallest thing in this picture?
- (6) How many cookies are there in the jar?
- (7) Can bear able to touch his hand to cookie jar? Yes / No
- (8) What are the two efforts Bear is taking to touch his hand to the jar?
- (9) What emotions do you look in bear?
- (10) What will be the cause of that emotion, do you think
- (11) What are the breakable things, looking there in the picture?

## Questionnaire ‘A’ [Tool-1]

NO.	TYPE	MARK	QUESTION
1	<i>Samyoga</i>	1	What are the different things do you observe in the room?
2	<i>Samyukta Samavaya, Prithaktva</i>	1	Where is bear at home?
3	<i>Samyukta Samavaya , Samyoga</i>	1	What bear is doing?
4	<i>Samyukta Samaveta Samavaya, Sankhya</i>	2	How many drawers are there for the table?
5	<i>SS Samavaya , Para Aparas, Prithaktva, Parimana</i>	2	Which is the tallest thing in this picture?
6	<i>Samyukta Samaveta Samavaya, Sankhya</i>	2	How many cookies are there in the jar?
7	<i>SamyuktaSamaveta Samavaya, Para Aparas, Anumana, Parimana.</i>	3	Can bear able to touchhis hand to cookie jar?  What are the two efforts Bear is taking to touch his hand to the jar?
8	<i>SamyuktaSamaveta Samavaya, Anumana, Upamana</i>	3	What emotions do you look in bear?
9	<i>Samyukta Samaveta Samavaya, Yukti</i>	4	What will be the cause of that emotion, do you think
10	<i>Samyukta Samaveta Samavaya, Anumana , Upamana, Yukti</i>	4	What are the breakable things, looking there in the picture?

## 2. Questionnaire 'A' [Tool-2]

Age 6 to 7    writing mode    Time: 25 min

Picture



It is based on the visual object i.e. picture provided

- .
- (1) Write the 5 things that you are seeing in this picture.
  - (2) Write the 5 things having Red or Pink colour in this picture. 1
  - (3) What are the outdoor games the boy living in this room does play? 2  
Write 4 different games from these pictures.
  - (4) Write any 3 names of Pots in which we put different things that you see in this picture. 2
  - (5) What is the longest/tallest thing in this picture? 2
  - (6) Which is the nearest thing in this picture? 2
  - (7) How many flowers are there you see in this picture? 4  
(1) 5      (2) 8      (3) 10
  - (8) Why the room is looking so disturbed, you think?

## Questionnaire 'A' [Tool-2]

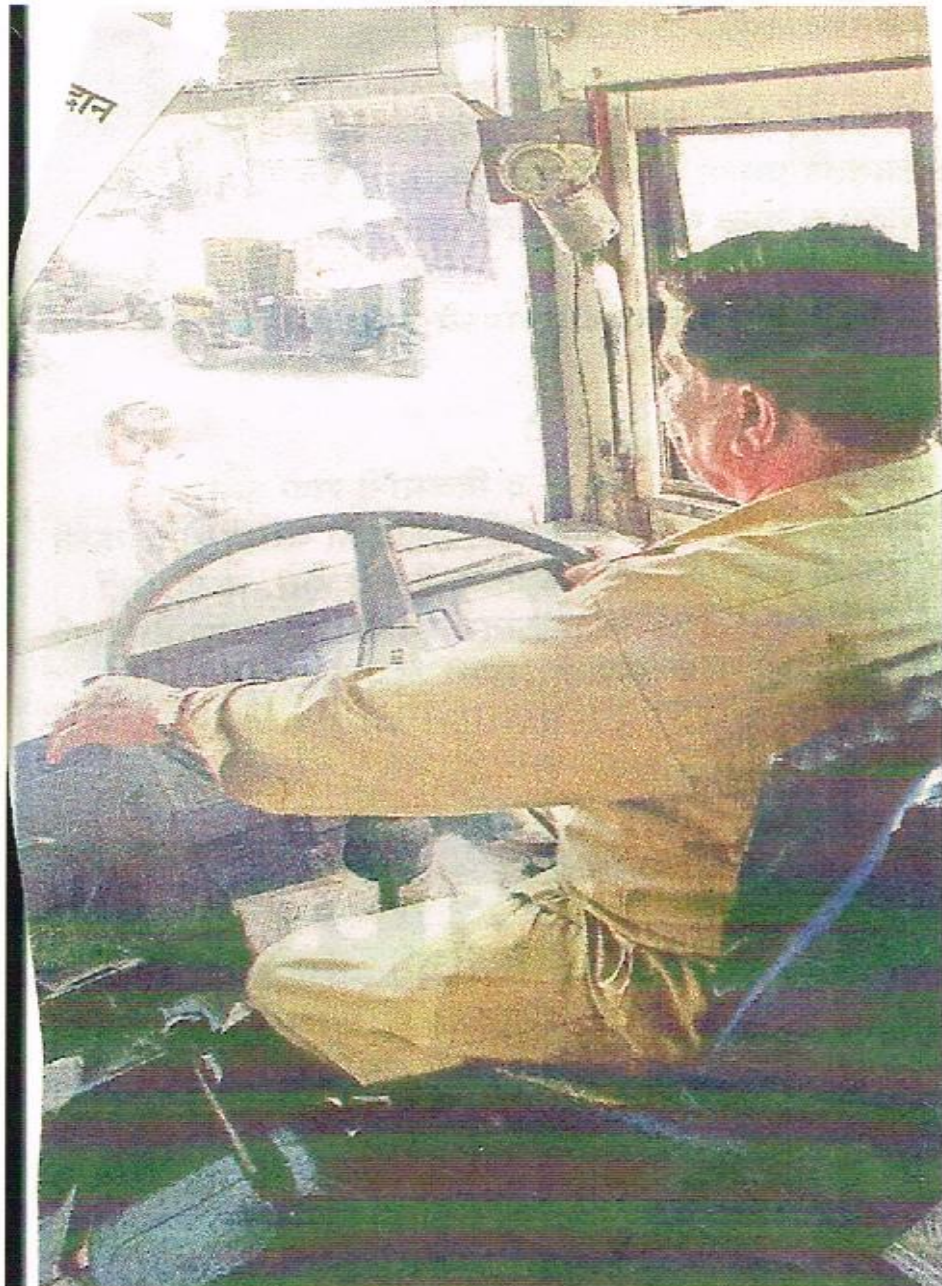
No	TYPE	MA RK	QUESTION
1	<i>Samyoga, Roop</i>	1  2	Write the 5 things that you are seeing in this picture.  What are the outdoor games the boy living in this room does play?
2	<i>Samyukta Samavaya, Vigyana</i>	1	Write the 5 things having Red or Pink colour in this picture.
3	<i>Samyukta Samavaya, Anumana, Yukti, Roopa</i>	2	Write 4 different games from this picture that you see.
4	<i>SSSamavaya, Prithaktva, Samyoga</i>	2	Write any 3 names of Pots in which we put different things that you see in this picture.
5	<i>SSSamavaya, Roopa, Para Aparas, Parimana, Prithaktva</i>	2	Which is the longest/tallest thing in this picture?
6	<i>SSSamavaya, Roopa, Para Aparas, Parimana, Prithaktva</i>	2	Which is the nearest thing in this picture?
7	<i>SSSamavaya, Prithaktva, Sankhya</i>	2  4	How many flowers are there you see in this picture?  5 or 8 Or 10
8	<i>SSSamavaya, Anumana, Yukti</i>	2	Why the room is looking so - you think?



### 3. Questionnaire 'A' [Tool -3]

Age 7 to 8    writing mod    Time: 20 min

Picture



It is based on the visual object i.e.picture provided.

- 1) Who is that main person you see in this picture? 1
- (2) What is the colour of his shirt in the picture? 1
- (3) How many people do you see in this picture? 1
- (4) What the Vehicles do you see in this picture? 2
- (5)Is that Vehicle  
\* is running \* has been stopped (circle the correct answer) 4
- (6) At what side (direction) you see the vehicle is turning?  
\* Right \* left (circle the correct answer) 4



**Questionnaire 'A'** [Tool-3]

NO.	TYPE	MARKS	QUESTION
1	<i>Samyukta Samavaya Roopa</i>	1	What is the colour of shirt of the main person in the picture?
2	<i>Samyukta Samavaya, Roopa Sankhya</i>	1	How many persons do you see in this picture?
3	<i>Samyukta Samaveta Samavaya, Prithaktva Anumana</i>	2	What type of vehicles do you see in this picture?
4	<i>Samyukta Samaveta Samavaya, Roopa, Para, Apara, Parimana, Samyoga, Anumana</i>	2	Is that Vehicle * is running *is been stopped
5	<i>Samyukta Samaveta Samavaya, Dik, Samyoga, Anumana</i>	4	At what direction you see the vehicle is turning? * right * left (circle the correct answer) 4

#### 4. Questionnaire 'A' [Tool -4]

Age 15 to 25    writing mode    time: 20 min

Picture



It is based on the visual object i.e. picture provided.

- |     |  |   |
|-----|--|---|
| (1) | What are the different things are you seeing in the picture?   | 1 |
| (1) | (2)  |   |
| (3) | (4)  |   |
| (2) | Who will be the elder one?   | 1 |
| (3) | Who will be the younger one?   |   |
| (4) | Which is the figure you see in the picture placed most back side?                                    | 2 |
| (5) | Which is the figure you see in the picture placed most at the corner?                                | 2 |
| (6) | Are those figures expressing any special meaning because of their specific placement in the picture? |   |
| (7) | What is the meaning of the symbols like clock and question mark in this picture?                     | 4 |
| (8) | What are the relations do you feel among all these figures in the picture?                           | 4 |
| (9) | Please write a single sentence giving an exact sense of the picture?                                 | 4 |

**Questionnaire ‘A’** [Tool-4]

NO.	TYPE	MAR KS	QUESTION
1	<i>Samyoga, Roopa</i>	1	What are the different things are you seeing in the picture?
2	<i>Samyukta Samavaya, Para’ Apara, Prithaktva, Anumana</i>	1	Which is the figure one Who will be the elder one? and the younger one ?
3	<i>Samyuktasamaveta Samavaya, Prithaktva, Para, Apara</i>	2	Which is the figure do you see in the picture placed most back side?
4	<i>Samyukta Samaveta Samavaya, Para , Apara, Viyoga</i>	2	Which is the figure you see in the picture placed most at the corner?
5	<i>Samyukta Samaveta Samavaya, Para , Apara, Samyoga, Viyoga, Anumana, Upamana</i>	4	Are those figures expressing any special meaning because of their specific placement in the picture?
6	<i>Para, Apara, Samyoga, Viyoga, Upamana, Anumana</i>	4	What is the meaning of the symbols like clock and question mark in this picture?
7	<i>Upamana, Anumana, Para Apara, Samyoga, Viyoga</i>	4	What the relation do you feel among all these figures in this picture?
8	<i>Samyukta Samaveta Samavaya, Pratyaksha, Anumana, Upamana, Pratibha</i>	4	Please write a single sentence giving an exact sense of the picture?

## 5. Questionnaire 'A' [Tool- 5]

Age 7 to 8      Witting mode      Time: 25 min

It is based on the visual object or hearing object like the given paragraph reading or hearing the story.

### THE DOG WHO WANTED TO BE HAPPY

Lippity-lippity, hippity-happity! Monkey who performed on the streets went dancing down the road. Poor Bummy Dog watched the monkey doing this every day. He thought, 'I wish I could dance like that, and be as happy as that monkey'.

One day, Bummy Dog approached the monkey and said, "Tell me why you seem to be happy always." The monkey replied, "You see me dancing on the streets every day, and so you think I do not have any worries. But my dear friend, I am doing all this for my master who has trained me to dance. I am earning money for him, and in return, he feeds me and gives me shelter. I am his slave, and have no reason to be happy. I wish I was free to roam on the streets and be the master of my own will like you!"

- |     |  |   |
|-----|--|---|
| (1) | How many animals are there in this story? They are     | 1 |
| (2) | Their names are -                                      | 1 |
| (3) | What was Monkey doing on the street?                   | 1 |
| (4) | What was dog thinking about monkey?                    | 2 |
| (5) | What was dog thinking about him?                       | 2 |
| (6) | What was monkey thinking about dog?                    | 2 |
| (7) | What does the story tell us about the real happiness?  | 4 |
| (8) | Who is really happy between dog and monkey? You think. | 4 |

**Questionnaire' A' [Tool-5]**

N O	TYPE	marks	QUESTION
1	<i>Samyoga, Sankhya, Prithaktva,</i>	1	How many animals are there in this story?
2	<i>Samyukta Samavaya</i>	1	What are their names in this story?
3	<i>Samyukta Samavaya</i>	1	What was Monkey doing on the street?
4	<i>Samyukta Samaveta Samavaya</i>	2	What was dog thinking about monkey?
5	<i>Samyukta Samaveta Samavaya</i>	2	What was dog thinking about him?
6	<i>Samyukta Samaveta Samavaya</i>	2	What was monkey thinking about dog?
7	<i>Samyukta Samaveta Samavaya, Upamana, Pratibha</i>	4	What does the story tell us about the real happiness?
8	<i>Samyukta Samaveta Samavaya, Anumana</i>	4	Who is really happy between dog and monkey; that you think?

## 6. Questionnaire ‘C’ (Tool - 1)

### Age 6 to 7 yr. Oral mode

A child with her mother went to the general shop to buy a notebook. The shop keeper showed them three notebooks with different pictures of the birds. Child looked and selected one of them.

Show the three types of notebooks to the child and ask to select one of them.

Child has selected notebook no. ----- From 1, 2, 3.

Ask the child to tell what he saw or found in each of the picture of those note book?

1. a.      b.

2. a.      b.

3. a.      b.

Ask the child to tell the things those he found nice or favourite in the picture of each notebook.

1. a.      b.

2. a.      b.

3. a.      b.

Ask the child to tell the things those he found not nice or not favourite in the picture of each notebook.

1. a..... b.....

2. a..... b.....

3. a..... b.....

Ask the child to tell the things those he found most nice or most favourite at this time in these pictures of notebooks.

a.....

By asking him with some tricky question find out his favour or liking, thinking related to birds is the same usually.....Y/N

Then confirm that his selection is based on his liking or the thinking or not by asking the questions in that dimension.....Y/N

If 'N' then; Why you wanted to have the same now?

- a. There is the fashion
- b. I have seen this with my one of the friend or ...
- c. I wanted to show that I also have the same like others
- d. I have the notebooks of the pictures of other type; so I have selected this different one.

The consultant or the counsellor has to note the name age, educational status, and related information. Then he has to analyse the received information in the following steps like

**Faze 1 A.** Capacity of general grasping

**Faze 1 B.** Capacity of thinking of merits and demerits about the concerned things with the logic behind.

**Faze 2** – Capacity and reliability of the defence/ logic about the merits and demerits.

**Faze 3** – relating his defence to his age, socioeconomic category, culture etc.

**Faze 4** – analysing his interpretation and inference.

**Faze 5** – relating his decision / selection to his will, favour, suitability, and affordability etc.

**Conclusion** about his method of decision making



## Questionnaire ‘C’ (Tool - 2)

**Age 7 to 9 yr. :** (especially for girls) (Oral mode)

A girl named Seeya of the age mentioned above went to join a birthday party saw the dress of the birthday girl with frills and decorated with twinkling ‘tikali’ and crystals. It was a new fashion for her and she liked it too much. She was willing to get it from her parents.

Ask the child that if she is at the place of Seeya how she will go with the situation and the decision.

Ask her to tell briefly about the dress she has seen.

- a.
- b.
- c.

Ask her to tell briefly about the specifications of the dress that she liked or fan off and why?

- a.
- b.
- c.

Ask her to tell about the things those she feel not nice or the uncomfortable about the dress and why?

- a.
- b.
- c.

Ask her about the specification of the dress that she liked or touched at most.

- a.

Ask her about her usual liking related to dress and is it coincides that? .... Y/N

If 'N' then why you will to have it

- a. She has that so
- b. This is the fashion currently
- c. This is the one of the different that i don't have or this is unusual.

Confirm that is she has thought about suitability of the dress to her personality, hight, culture around and utility etc.

And does her mother or father get agree to her?

Is the cost of the dress in the limits of affordability of her parents? And will they agree if it is beyond the limit.

Is the dress is available in her city?

Is it that much important that you need it ? ... Y/N..... Why?

If parents are in your favour then it will not be the issue; but if not then;

- a. I will cry, I will not talk with them , I will not study then
- b. I will push / stretch them for buying the same what I want
- c. I will convince my father or grandmother to push the mother
- d. I will deal with them to buy the same if I win the so and so competition or the exam.....etc.
- e. And if still mother said No then I will follow her decision.

The consultant or the counsellor has to note the name age, educational status, social culture, economical status, and related information. Then he has to analyse the received information in the following steps like

**Fase 1 – A.** capacity of general grasping about the dress

B Capacity of thinking of merits and demerits about concerned things with related logic.

**Fase 2 --** Capacity and reliability of the defence/ logic about the merits and demerits

**Fase 3** -- relating her defence to her age, physic, socioeconomic category, culture, her liking etc.

**Faze 4** – analysing her interpretation and inference.

**Faze 5** – relating her interpretation or the decision to her will, favour, suitability, and her emotional status, need and parent's view, affordability etc.

Conclusion about the method of his decision making process

### APPENDIX -III . Buddhi and Gun Vigyana

#### Buddhi performance -- *Guna Vigyana* – an aspect

Buddhi performance results as the composite function of body and mind initiated due to intervention of union of *Atman* with mind at the type of conception.

*Ayurveda* mentioned that Buddhi itself is the attribute and mind has three attributes as *Sattva*, *Raja*, and *Tama*. The body made up of five *Mahabhootas* has twenty attributes. Their companion in the body shows relationship among them. The twenty attribute have relation with *Sattva*, *Raja* etc. attributes. **The relations and their effects** can be understood as follows,

**Buddhi** = composite action of *Medha*, *Dhi*, *Dhriti* and *Smriti*

**P**= *Paarthiva*, **J**= *Jala*, **T**= *Teja*, **V** =*Vayu*, **A** = *Akasha*,

No .	Attribute	Mahabhoota	Dosha	Manas attributes	Effect at balanced state	Effect at exaggerated state
1	<i>Guru/ Heavy</i>	P, J	<i>Kapha</i>	<i>Tama</i>	<i>Balavardhana, Sthira buddhi, Trupti</i>	<i>Buddhi Avasada Buddhi Jaadya</i>
2	<i>Laghu/ Light</i>	A,T,V	<i>Vata, Pitta</i>	<i>Sattva</i>	<i>Buddhi patava, Sphooti</i>	<i>Balahani, Ksheena buddhi</i>
3	<i>Sheeta/ Cold</i>	J	<i>Kapha, Vata</i>	<i>Tama, Sattva</i>	<i>Mana &amp;Buddhi prasadana</i>	<i>Stambhit mati, Buddhi Jaadya</i>
4	<i>Ushna/ Hot</i>	T	<i>Pitta</i>	<i>Raja, Sattva</i>	<i>Prerita buddhi karma</i>	<i>Uttejita buddhi Karma</i>
5	<i>Snigdha/Unctous</i>	J	<i>Kapha</i>	<i>Sattva Tama</i>	<i>Buddhi balakaram , Buddhi patava</i>	Restricted /slow performance due to <i>Sroto Avarodha</i>
6	<i>Ruksha/Dry</i>	T, V	<i>Vata</i>	<i>Tama, Raja</i>	Resistance in buddhi function,	<i>Chala buddhi, Jatila buddhi.</i> uncontrolled activity due to imbalanced <i>Prana</i>
7	<i>Manda/ dullness</i>	P,J	<i>Kapha</i>	<i>Tama</i>	Slow speeded buddhi performance	<i>Manda buddhi</i>

8	<i>Teekshna / Sharpness</i>	T	<i>Pitta</i>	<i>Sattva , Raja</i>	<i>Teekshna, Vyaghra buddhi, Fast buddhi response</i>	Over performance
9	<i>Sthira/ Stable</i>	P	<i>Kapha</i>	<i>Tama</i>	<i>Dhritivan, Sthita buddhi</i>	
10	<i>Shlakshna/ Smooth</i>	T , J	<i>Kapha</i>	<i>Sattva , Raja</i>	Promotes well co-ordinated buddhi performance	
11	<i>Khara/ Rough</i>	P, T, V	<i>Vata</i>	<i>Raja, Tama</i>	Malnourished <i>Dhatu</i> and mind functions	Weakened buddhi function
12	<i>Sooksma/ Subtle</i>	A,V,T	<i>Vata</i>	<i>Raja, Sattva</i>	Deepness,, swiftness, peculiarity in performance	
13	<i>Sthoola/ Bulky</i>	P	<i>Kapha</i>	<i>Tama</i>	Generates <i>Srotorodha</i> thus hampers buddhi function	<i>Jada buddhi, Avarita buddhi</i>
14	<i>Sandra/ Gelatinous</i>	V, T, A	<i>Kapha</i>	<i>Raja, Sattva</i>	Buddhi and mind <i>prasadana</i>	
15	<i>Drava/ Liquid</i>	J	<i>Kapha, Pitta</i>	<i>Sattva , Tama</i>	Mind and Buddhi <i>preenana</i>	
16	<i>Sara/ Mobile</i>	J	<i>Pitta</i>	<i>Sattva Tama</i>	<i>Taila Buddhi</i>	
17	<i>Mrudu/Soft</i>	J, A	<i>Kapha</i>	<i>Sattva , Tama</i>	<i>Ruju</i> buddhi, removes obstructions, resistance free functioning, softly skilled buddhi performance	
18	<i>Kathina / Hard</i>	P	<i>Vata</i>	<i>Tama</i>	<i>Drudha Buddhi, Dhritivan</i>	Adamant type of performance
19	<i>Picchila/ sliminess</i>	J	<i>Kapha</i>	<i>Sattva , Tama</i>	<i>Buddhi Balavardhana,</i> well co-ordinated performance.	
20	<i>Vishada / Clean</i>	P, V, T, A	<i>Vata</i>	<i>Raja, Tama</i>	Reduces blocking in <i>Srotus</i> ,	Reduces strength of buddhi

- Some group of attributes resulting into specific Buddhi related functions in balanced and imbalanced state. This is as follows,

S =Sattva, R = Raja, T = Tama

No.	Group of attributes	Manas attributes	Balanced action	Imbalanced action
1	<i>Laghu, Teekshna, Sookhma, Vishada</i>	S +++++ R +++ T +	Quick witted performance, Swifter performance, high grades discriminative intellect	<i>Jada buddhi, Manda buddhi,</i> Over analytical, resisted performance of buddhi
2	<i>Ushna, Sara</i>	S ++ R + T +	Balance Buddhi <i>Prerana,</i>	<i>Stambhita buddhi,</i> <i>Kunthita buddhi</i> or impatient buddhi
3	<i>Snigdha, Picchila, Drava, Sheeta</i>	S +++ R ++ T +++	Nourishment to <i>Indriya</i> , buddhi and mind	Mal nourished buddhi function
4	<i>Drava, Shlakshna , Picchila</i>	S +++ R + T +	Co- ordinate and synchronised buddhi performance	Performance lacked in co-ordination
5	<i>Guru, Sthira, Kthina</i>	T +++	Stabilised buddhi performance	Buddhi Gaurava, Jada buddhi, Asthira or Chanchala, buddhi,
6	<i>Sheeta , Sandra, Drava</i>	S +++ R ++ T +	Pleasantness of mind and buddhi	<i>Deena buddhi,</i> distressed buddhi performance
7	<i>Laghu, Sara, Sookshma</i>	S +++ R + T +	Dimensional buddhi performance	<i>Kunthita buddhi</i>
8	<i>Mrudu , Snigdha, Picchila</i>	S +++ T +++	<i>Ruju buddhi</i> , especially <i>Keerti, Kshama</i> type of buddhi performance	Conceited buddhi, argumentative buddhi performance
9	<i>Manda , Sthira, Guru</i>	T +++	Dull, slow buddhi performance	Tardy / <i>Manda buddhi</i>
10	<i>Khara, Ruksha</i>	R ++ T ++	Irritable , less controlled buddhi performance	<i>Bhramita buddhi,</i> uncontrolled, illogical buddhi performance.

Thus the study of relations among these attributes may help to explain the mode of their buddhi related functions and role of their vitiated state in vitiated performance of buddhi.

Above data may clear many facts. Some facts are as follows,

- a. Consistent proper buddhi function expects stability in buddhi function the Guru attribute can be utilised for certain extent. The overuse promotes Tama. The attributes like *Laghu*, *Sookshma*, *Teekshna* regenerates punctuality, alertness in buddhi function. Hence using these qualities through selection of form of the drug can be the proper way to utilise these drugs for stability of performance. e.g. *Asava Kalpana*, *Grita Kalapana*.

It concludes that after certain extent the stability of the performance is not concerned with Sthira Attribute but it is the part of controlling function of *Vata*.

- b. Nourishment of mind, buddhi promotes enthusiasm, long time ability, and fatigueless performance. The group of *Snigdha*, *Picchila*, *Shlaksna*, and *Drava* results as *Sattva* and *Tama*.

Hence these type of nutritive formulations can be used in

- Combination with attributes like *Ushna*, *Sookshma* those inspire the function. E.g. medicating with ghee
- Or combining with attributes like *Laghu*, *Teekshna*, and *Sookshma* those can maintain swift in performance. E.g. *Madya* i.e. alcoholic form or smoke or fumigated form.
- Or combining with Pranayama (especially promoting *Ushna*, *Teekshna*, *Laghu* attribute like *Bhasrika*, *Kapalabhati* etc) type of activities

Thus this study may help to understand the attributes and mode of diet, drugs, Rasayana, and therapies effective on buddhi and related functions.

It may lead to their pin point selection for finishing and correcting the buddhi function.

## APPENDIX -IV

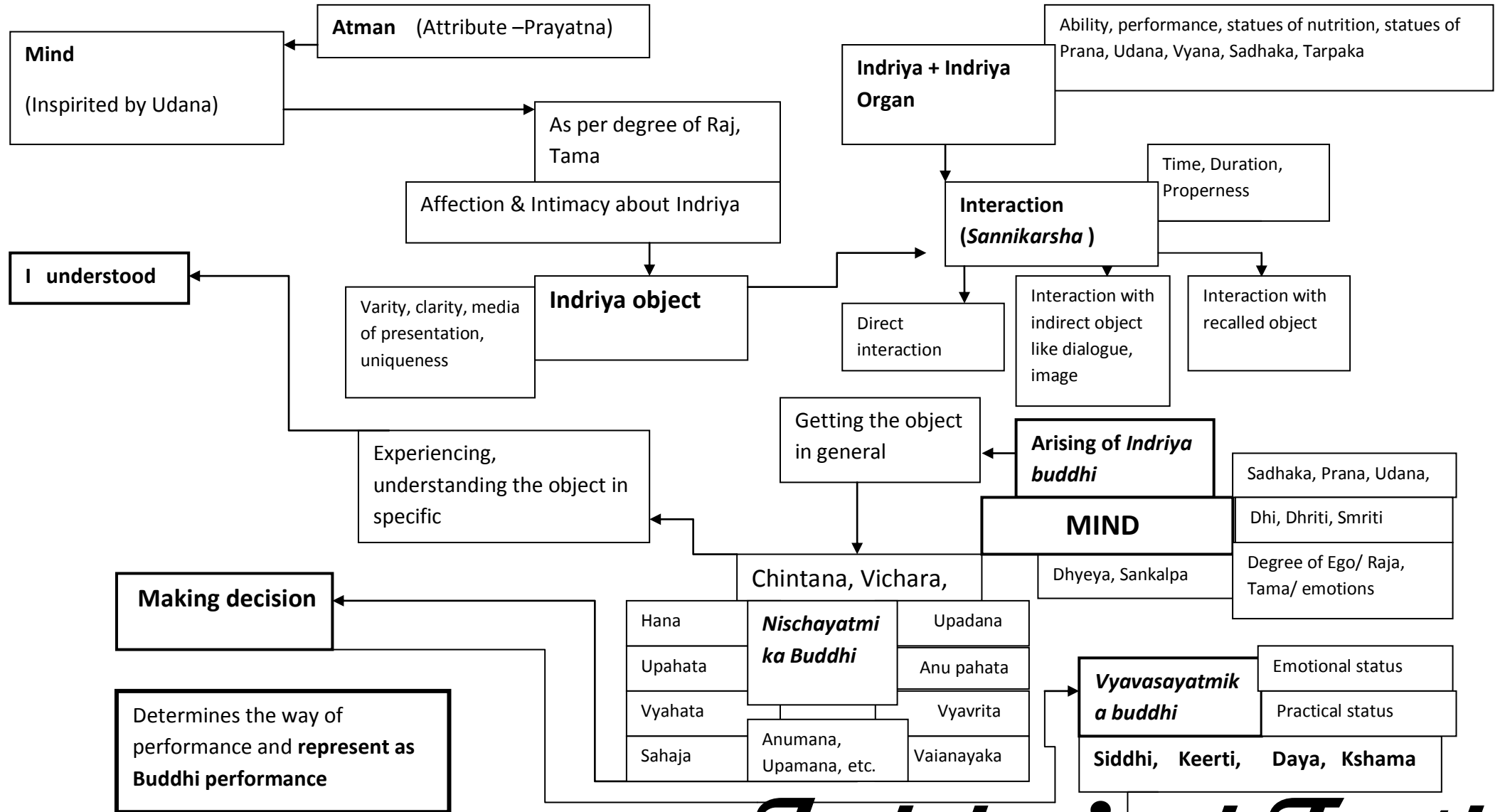
### Variables used in data analysis

No of variable	Variable type	Variable	No of variable	Variable type	Variable
1	Student's info	RevID	27	Quesion 7	7. Pocket
2	Student's info	E/M	28	Quesion 7	7. Shoes
3	Student's info	Std	29	Quesion 7	7. Ballon no
4	Student's info	M/F	30	Quesion 7	7. B Design
5	Student's info	Grade	31	Quesion 7	7. Pant
6	Student's info	Mother	32	Quesion 7	7. Frock D
7	Student's info	Father	33	Computed variable	7 Tot
8	Student's info	Abhyas	34	Quesion 8	8. Mistakes
9	Student's info	Glasses	35	Quesion 9#	9. Addition
10	Student's info	Vakbala	36	Quesion 10	Dharana
11	Student's info	Nurishing	37	Rapid Que	R. Season
12	Student's info	Face	38	Rapid Que	R. Fruit
13	Student's info	Prakriti	39	Rapid Que	R. Veg.
14	Student's info	Ill.	40	Rapid Que	R. A Size
15	Student's info	Tea. comm.	41	Rapid Que	R. Shivaji
16	Student's info	Wt.	42	Games	Game Plate
17	Student's info	Hight	43	Games	Game 3 D
18	Student's info	Utsaha	44	Computed variable	TotBud
19	Student's info	Cast	45	Indriya assessment	Sp 1
20	Quesion 1	1. Gloves	46	Indriya assessment	Sp 2
21	Quesion 2	2. Shadow	47	Indriya assessment	Sml
22	Quesion 3	3. Friend	48	Indriya assessment	Taste
23	Quesion 4*	4. Chain	49	Indriya assessment	Ear
24	Quesion 5*	5. Pot	50	Computed variable	ParApar
25	Quesion 6	6. Picture	51	Computed variable	Pruthk
26	Quesion 7	7. Hair	52	Computed variable	Swasthya

(\*Questions with weightage = 2, )



## APPENDIX -V - Master Chart



*Indological Truths*